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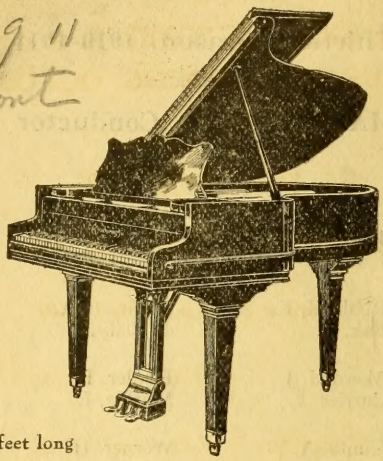
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SATURDAY EVENING, OCTOBER 8, at 8 o'clock

PROGRAMME

In commemoration of the one hundredth anniversary of the birth of
ROBERT SCHUMANN
Born at Zwickau, June 8, 1810

Schumann . . . . Overture to Byron's "Manfred," Op. 115

Schumann . . Symphony in E-flat major, No. 3, "Rhenish," Op. 97

I. Lebhaft.
II. Sehr mässig.
III. Nicht schnell.
IV. Feierlich.
V. Lebhaft.

Schumann . . . . Concerto for Violoncello with Orchestral Accompaniment in A minor, Op. 129

Nicht schnell.— Langsam.— Sehr lebhaft.

Schumann . . . . . Overture to "Genoveva," Op. 81

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Attest: J. M. GALVIN, City Clerk.

Overture to Byron's "Manfred," Op. 115 . . Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann, as many other Germans of his day, was a passionate admirer of Byron. He wrote a chorus and an aria for an opera, founded on "The Corsair," but he abandoned his purpose, and the music was not published. He set to music three of the "Hebrew Melodies." His perturbed spirit found delight in "Manfred," and he said that he never devoted himself to composition with such lavish love and concentration of power as in writing the music of "Manfred." Wasielewski tells us that, when Schumann once read the poem aloud at Düsseldorf, his voice broke, he burst into tears, he was so overcome that he could read no more.

His music to "Manfred" was written for performance in the theatre. Yet he made changes in the text: he introduced four spirits instead of seven in the first act; he abridged the songs of these spirits; he disregarded the significance of the seventh, that saith:—

> The star which rules thy destiny
> Was ruled, ere earth began, by me;

he curtailed the incantation scene, shortened the dialogue, neglected the opportunity offered in the "Song of the Three Destinies," and at the close introduced a "Chorus from a Distant Cloister."

In 1849 (May 31) he wrote to Franz Liszt at Weimar: "I have practically finished one rather big thing—the music to Byron's 'Manfred.' It is arranged for dramatic performance, with an overture, entr'actes, and other occasional music, for which the text gives ample scope." On December 21, 1851, he wrote to Liszt: "I am returning 'Manfred' herewith. I have examined text and music again, with the assistance of Hildebrandt and Wolfgang Müller, and I think it may now be risked on the stage. I am now convinced that all the apparitions must come on as real people. I intend writing to Mr. Genest (manager of the Weimar Theatre) later about certain stage arrangements. As to the music, dear friend, I hope you will like the overture. I really consider it one of the finest of my brain children, and wish you may agree with me. In the melodramatic portions, where the music accompanies the voice, half the strings would be sufficient, I imagine. These matters can be decided at rehearsal. The main thing is still, of course, the impersonation of Manfred, for whom the music is but a setting. I should be very grateful if you could assist in bringing home to the Weimar actors the importance of this fine part."

Clara Schumann entered in her diary of 1848: "Robert completed his opera ["Genoveva"] on August 4th. He immediately began on a new work, a sort of melodrama, Byron's 'Manfred,' which stirred

him to an extraordinary degree. He read it to me, and I was deeply moved. Robert has arranged the poem according to his own ideas, to make it suitable for a performance in the theatre, and he will begin composition as soon as he has finished much other work which is pressing." This "other work" included the arrangement of the C major Symphony for pianoforte (four hands), "a most boresome job," and the "Children's Pieces" ("40 Pianoforte Pieces for the Young," Op. 68). Clara wrote on November 4 that he had completed the overture to "Manfred": "It seems to me one of his most poetic and affecting works." She wrote in her diary on November 14: "Robert brought home at night a bottle of champagne for the birthday festival of the first section of his 'Manfred,' which he finished to-day." On November 22 he played to her the first section, "which must be very effective on the stage and with the instrumentation, which seems to me wholly original."

The first performance—stage performance—with this music was at Weimar, under Liszt's direction, June 13, 1852. There were three performances. They who say that Liszt was never interested in Schumann's works forget this production, as well as the performances of "Genoveva" at Weimar in 1855 (after the production at Leipsic in 1850), the overtures of these respective works and "The Bride of Messina," the symphonies in B-flat and D minor, "Paradise and the Peri," and "Faust's Transfiguration." At this performance at Weimar the part of Manfred was played by Grans, according to Ramann; but Liszt in a letter to Schumann (June 26, 1852) says that the actor at the second performance was Pötzsch. Liszt had invited the composer to attend the first performance, and "if he should come alone" to stay with him at the Altenburg. He wrote in June: "I regret extremely that you could not come to the second performance of your 'Manfred,'

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and I believe that you would not have been dissatisfied with the musical preparation and performance of that work (which I count among your greatest successes). The whole impression was a thoroughly noble, deep, elevating one, in accordance with my expectations. The part of Manfred was taken by Mr. Pötzsch, who rendered it in a manly and intelligent manner." He advised him to write a longer orchestral introduction to the Ahriman chorus, and then he asked if he might keep the manuscript score as a present. This wish was not granted, for in a letter to Clara Schumann in the fall of that year he wrote: "It is not without regret that I obey your wish, Madame, in returning to you the autograph score of 'Manfred,' for I confess that I had flattered myself a little *in petto* that Robert would leave it with me in virtue of *possession* in a friendly manner. Our theatre possesses an exact copy, which will serve us for subsequent performances of 'Manfred'; I was tempted to send you this copy, which, for revision of proofs, would be sufficient, but I know not what scruple of honor kept me from doing so. Perhaps you will find that it is possible generously to encourage my slightly wavering virtue, and in that case you will have no trouble in guessing what would be to me a precious reward." After the death of Schumann his wife waged open and hot warfare against Liszt and his followers. She went even so far as to erase in her complete and revised edition of her husband's works the dedication to Liszt which Schumann had put at the head of his Fantasie, Op. 17.

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The overture to "Manfred" was completed November 4, 1848, at Dresden. It was published in October, 1852, at Leipsic.

The first concert performance of the overture was in the Gewandhaus Hall, Leipsic, March 14, 1852, at a concert given by Robert and Clara Schumann. The composer conducted from manuscript. The programme included Schumann's "Der Rose Pilgerfahrt" and Mme. Schumann played Chopin's pianoforte concerto in F minor.

The second performance was the one at Weimar under Liszt's direction, when all the "Manfred" music was performed as described above. The overture was performed at Hamburg, February 5, 1853, F. W. Grund conductor; at Chemnitz, Meyer conductor, and at Oldenburg, Pott conductor, in the winter of 1852–53; at Carlsruhe, October 3, 1853, Lizst conductor; and at Paris, November 27, 1853, at the first concert of the Sainte Cécile Société, Seghers conductor.

The first rehearsal of this overture was at Düsseldorf, November 4, 1851.

Seghers's orchestra in Paris rebelled at the rehearsal of the overture, and the musicians complained of the "confused and intricate" music, and declared it to be unplayable; but at the performance the overture was eminently successful.

The first concert performance of "Manfred" was at Leipsic, March 14, 1859, in the hall of the Gewandhaus, at a concert given by Robert and Clara Schumann. The composer led from manuscript. This is the statement made by Theodor Müller-Reuter; but German music journals of 1859 say nothing about this concert, and speak of the performance of the overture in a performance of the "Manfred" music in the hall of the Gewandhaus, March 24, 1859, when Julius Rietz conducted.

The overture to "Manfred" was first played in New York at a Philharmonic Concert, November 21, 1857. The first performance in America of the music complete was on May 8, 1869, at a Philharmonic Concert, New York, when Edwin Booth was the reader, and the chorus was made up of singers from the Liederkranz Society.

The first performance of the overture in Boston was at a Harvard

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Musical Association Concert, November 17, 1869. The first performance of all the music was by the Cecilia Society, April 24, 1880, when Mr. Howard Malcolm Ticknor was the reader.

***

The overture is, perhaps, as effective in the theatre as in the concert hall. It has been contrasted rather than compared with Wagner's "A Faust Overture"; it has been the subject of rhapsodies, the most romantic of which is by Louis Ehlert. Reissmann's short description is perhaps more to the purpose:—

"The 'Manfred' overture springs wholly from an attempt to acquire psychologic development without any decorative accessories. Even the three syncopated opening chords remind us of the crime which hangs over Manfred with its oppressive weight, and how plainly we see the battle begin in the slow movement! how apparent are all its elements!—Manfred's wild, impetuous struggle for freedom, in the syncopated violin motives; the obstinate resistance of the dark spirits, and Manfred's guilt, in powerful chords; Astarte's image as the mild consoler in the sweeter motive! how passionately the battle rages in the Allegro, Astarte being more and more clearly revealed as its central point, in the second motive! how the contest waxes tumultuous under the influence of the dark spirits, and is moderated only by Astarte's image, while the oppressive burden of crime is again brought to our minds by the famous entry of the three trumpets. Then this gradually becomes less agonizing as the flame of battle burns up more hotly than before, while that inflexible chord of the three trumpets seems to be harmoni-

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ously and melodiously resolved; and Manfred's death at the close seems to be his liberation and redemption." (Translation by Miss Alger.)

* * *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

It begins with "three hurried, syncopated gasps" of the orchestra. An introduction follows, Langsam (slow), E-flat minor, 4-4. (The tonality is E-flat minor, but Schumann wrote the signature of E-flat major, and wrote in the G-flats and C-flats as accidentals.) There are hints of the theme of the following quick movement. The tempo is quickened, and a climax leads to the main body of the overture, which begins, In leidenschaftlichem Tempo (in a passionate tempo), E-flat minor, 4-4, with the passionate first theme, which is developed. There is a modulation to C-sharp minor, as the entrance of the second theme approaches. The second theme is a pathetic melody, which is constantly modulating. This is known as the Astarte melody, for in the drama it always has reference to Astarte, Manfred's dead sister. This theme is developed, and there are two subsidiary themes: a passionate one in F-sharp minor; the other, in F-sharp major, is more peaceful. The first part merges gradually into the free fantasia. Near the end of the working-out section there is a new and frantic theme for violas and violoncellos. At the beginning of the third part the first theme returns in the tonic, but there are deviations from the

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plan of the first part. The coda is short and in the slow tempo of the introduction. A bit of the Astarte motive is heard from the wood-wind. "The violins gasp out a brief reminiscence of the first theme; and then the overture, as it were, groans itself to rest."

* * *

This is Schumann's overture to "Manfred," the poem that was praised by Goethe, who pronounced it to be "a wonderful phenomenon," and yet was inclined to think, with Hazlitt, that Manfred is merely Byron "with a fancy drapery on."

Byron did not intend that "Manfred," a dramatic poem, should be played. He wrote to Murray, his publisher, "I have at least rendered it *quite impossible* for the stage, for which my intercourse with Drury Lane has given me the greatest contempt." A few days after (March 3, 1817) he wrote: "I sent you the other day, in two covers, the first act of 'Manfred,' a drama as mad as Nat Lee's Bedlam tragedy, which was in twenty-five acts and some odd scenes. Mine is but in three acts." He alluded to it March 9 as a dramatic poem. He called it later a "witch drama," and on April 9 he wrote: "You may call it 'a poem,' for it is no drama, and I do not choose to have it called by so damned a name,—a 'Poem in dialogue,' or Pantomime, if you will; anything but a green-room synonym."

Yet "Manfred" has been played in England, Germany, and the United States, if not in other countries. The first performance was at Covent Garden, London, in October, 1834. (The play was published in 1817.) The production was managed by Alfred Bunn. The scenery was by Grieve and the music by H. R. Bishop. There was an attempt made to engage Charles Kemble to play the leading part, but his terms were too high. Manfred was impersonated by Mr. Henry Denvil. Ellen Tree was the Witch. Byron's sister, the Hon. Mrs. Leigh, was present.

This Mr. Denvil produced his own version of Byron's poem in New York at the Park Theatre, September 20, 1836. He took again the part of Manfred, and, according to a contemporary critic, "gave little satisfaction." Mrs. Vernon was the Witch; Mrs. Grimes was Astarte.

"Manfred" was revived at Drury Lane, London, as late as October 14, 1863, when it was produced by Samuel Phelps, who took the part

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of Manfred. Rose Leclerq played Astarte, Mr. Ryder took the part of the Abbot, Mr. Neville was Manuel, and Mr. Warde impersonated Arimanes. Henry Morley did not find this performance dull. He wrote in his "Journal of a London Playgoer": "'Manfred' has the best of successes. It brings what it should be the aim of every manager to bring, the educated classes back into the theatre. . . . The playgoer has much to learn who does not feel the distinctive power of a true actor in Mr. Phelps's delivery of Byron's poem. Costly and beautiful as the spectacle of 'Manfred' is, it really blends with and illustrates Byron's verse. . . . The piece deserves a long run, and its influence as an antidote to some faults in the taste of the day will be all the stronger for its want of effective dramatic action of the ordinary sort. When the town has learnt to sit and hear poetry almost for its own sake, and because it is well interpreted, it will have made a safe step towards the right sense of what it ought to look for in a play. There is plenty of vigorous dramatic action in a wholesome English playbook, but just now it is very desirable to lay the emphasis on words and thoughts. We get plays of action (from the French), worded only with feeble commonplace. The action and the actors are the play: printed, it usually is unreadable. I do not know whether there was any deliberate design to lay stress on the right point in reviving a dramatic poem that consists little of action, and almost wholly of a poet's thought and fancy."

***

To some the play may now seem absurd in its melodramatic woe; but it is a true poem of its period, of social and political conditions that made Byron possible. As Mr. W. E. Henley says: "A generation at once dandified and truculent, bigoted yet dissolute, magnificent but vulgar (or so it seems to us), artistic, very sumptuous, and yet capable of astonishing effort and superb self-sacrifice. . . . A dreadful age, no doubt: for all its solid foundations of faith and dogma in the church, and of virtue and solvency in the State, a fierce, drunken, gambling, 'keeping,' adulterous, high-living, hard-drinking, hard-hitting, brutal age. But it was Byron's."

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This dramatic poem inspired the symphony of Tschaikowsky, the music of Schumann, the "Ode-Symphonie" by Louis Lacombe for solos, chorus, and orchestra (1847). Add to these works a symphonic poem by Fendrich, a symphonic prelude by Präger, three orchestral pieces by Mackenzie,—"Astarte," Pastorale, "Flight of the Spirits," —symphonic prelude by A. von Ahn Carse (London, March 2, 1904). The unhappy Nietzsche composed a "Meditation on Manfred," and sent it to von Bülow in 1872, who wrote him a letter of scathing criticism (see "Hans von Bülow: Briefe," vol. iv., pp. 552–555. Leipsic, 1900). The operas entitled "Manfred" are founded on adventures of the King of Sicily, who was slain in battle in 1266. Hans von Bronsart wrote the libretto as well as the music of "Manfred," a dramatic tone poem in five scenes (Weimar, Court Theatre, December 1, 1901). His hero is a young composer of the Renaissance, who, faithful to classical ideals, is not recognized by his contemporaries. He loves at first a choir singer, Maria, but forsakes her for the coquettish Countess Ramona. Maria dies of a broken heart. Manfred, haunted by spirit voices, flouts the Countess at their betrothal feast. A duel follows, and he is sorely wounded. In feverish dreams he sees the Day of Judgment, when his faithlessness toward Maria is urged against him. He turns toward God and through the entreaties of the wronged one he is pardoned in the world above. This work was sung with scenery, costumes, action.

Jules Massenet in 1869 worked on a "Manfred." Byron's poem was adapted for this purpose by Jules Émile Ruelle. The work was not completed.

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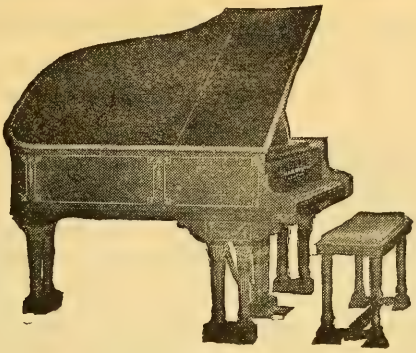
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Symphony in E-flat major, No. 3, "Rhenish," Op. 97.

Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18(50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony, "9 Dezbr., Düsseldorf."

Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it." It was on December 9 that he surprised her with this symphony.

Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf, and that Schumann wished to compose an important work for production at the lower Rhenish Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The music was coldly received. Mme. Schumann wrote after this performance that "the creative power of Robert was again ever new in melody, harmony and form." She added: "I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the layman is this symphony, especially in its second and third movements, easily intelligible."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated

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by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Rietz conductor.

The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony, February 2, 1861.

***

The symphony was published in October, 1851.

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

***

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One

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should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, Lebhaft (lively, animated), E-flat major, 3-4, begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

The second movement is a scherzo in C major, Sehr mässig (very

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moderately), in 3-4. Mr. Apthorp finds the theme "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!' (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, Nicht schnell (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn and others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then, and on these themes the romanza is constructed.

The fourth movement, Feierlich, E-flat minor, 4-4, is often known as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: Lebhaft, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, and followed by a brilliant stretto. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

***

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"The form of the first movement is somewhat irregular. There is, to be sure, a regular first theme—one of those syncopated themes of which Schumann possessed the secret—announced at once by the full orchestra in E-flat major; then a second theme, which enters first in the wood-wind (in G minor, modulating to B-flat major); and later on a short chromatic ascending passage, which plays the part of a conclusion-theme, inasmuch as it leads to a cadence in B-flat which is plainly recognizable as the end of the first part of the movement. There is even an incisive figure in eighth-notes near the close of the first theme, which may stand for a first subsidiary. All this seems regular enough, and there is no doubt that the movement is conceived quite in harmony with the spirit of the sonata-form. But, if the themes themselves, the order in which they come, and the keys in which they stand, are closely enough in accordance with symphonic precedent, there is something in Schumann's treatment of them, in the whole character of this first part of the movement, which smacks strongly of novelty and the unconventional. He shows here that, with all his appreciation of the excellences of the sonata-form, and his willingness to follow out its general scheme, it had not quite become a second nature to him, that the impulse of his genius was not always quite consonant with its finer purposes, making him at times ill at ease in its *quasi*-architectural structure, and impelling him ever onward in the direction of free writing. He is so possessed with his puissant first theme—to parts of which his second fits on so nicely that it seems at times to be really part and parcel of it—that he cannot let it go. He keeps returning to it, hammering away at it in a way that almost oversteps the bounds of melodic development, and is very nearly of the nature of working-out. The interior impulse is so strong that he cannot wait for his free fantasia. He repeats this largely developed theme all over again, with its subsidiary, before he can prevail upon himself to pass on to his second theme. No sooner has he given us sixteen measures (the smallest

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regulation pattern) of the latter than he plunges straight back again into his first theme, leading it through new developments. He then merges it in a return of the second theme, but it is not long before he storms away from it once more, taking up the first again before he can make up his mind to reach the conclusion, which comes in almost as an afterthought. There is no repeat to this first part of the movement.

"But, if he has devoted an unusually large part of the first part of the movement to making play with his first theme, his sense for formal equilibrium prompts him to give up the whole first half of his free fantasia to working out the second theme and the first subsidiary; and it is not until this has been done with considerable elaboration that he returns with redoubled vigor to his first. The manner in which he leads up to the third part of the movement is one of the grandest strokes in all his orchestral writing: he first brings back his first theme in the bass, in A-flat minor, then passes it on to the upper voice, in B major; then, after some further working-out, he brings it back once more in F-sharp major. Then, by a return to the second theme, he modulates gradually to E-flat minor, when all of a sudden the four horns (strengthened later on by the bassoons, clarinets, and 'celli) burst forth triumphantly in E-flat major with the first theme in augmentation, following up this outbreak with a series of syncopations of absolutely Jovian power, answered in turn by the trumpets. The whole orchestra gathers itself together, and rushes on in ascending chromatic climax to precipitate itself in *double fortissimo* upon the first theme. The third part has begun! This third part, albeit somewhat curtailed, bears quite regular relations to the first, and ends with a short but strenuous coda.

. . . "The form of the Finale, like that of the Finale in the second symphony, in C major, is very peculiar; all the themes are of a character well fitted for rondo writing, and certain traits of the rondo-form are noticeable at different stages of the movement; but the music presents, for the most part, a free development of a large amount of strikingly similar thematic material. Toward the end both the nervous little counter-figure and the stately principal figure of the preceding Cathedral-scene make their appearance. This finale is characterized by great vivacity of style and an essentially Schumannesque energy. But

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it shows perhaps more convincingly than any of his other finales how impossible it was for Schumann to make himself really at home in the rondo-form, to turn its characteristic traits to the best account, and at the same time write easily and naturally. Here he, to be sure, writes spontaneously and naturally as possible; but only a few suggestive traces of the rondo-form remain. One feels all the while that the rondo was what he really had in mind, but that he could not force his inspiration to flow in that channel."

Mr. ALWIN SCHROEDER, violoncellist, was born at Neuhaldensleben, June 15, 1855. He at first studied the pianoforte with his father Karl, a conductor and a composer of operas (1823–89), and with his brother Hermann; afterward he took lessons of J. B. André. Later he took violin lessons of de Ahna in Berlin, and lessons in theory with Wilhelm Tappert. In 1871–72 he played viola in the Schroeder Quartet; his three brothers were the other members. He abandoned the violin for the violoncello, which he studied by himself. In 1875 he entered Liebig's Orchestra as first 'cellist. He was a member in like capacity of Fliege's Orchestra, of Laube's in Hamburg, and in 1880 he joined the Gewandhaus Orchestra, Leipsic, as the successor of his brother Karl, who went to Sondershausen as chief conductor. He was in

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Leipsic a member of the Petri Quartet, and he taught in the Leipsic Conservatory of Music.

Mr. Schroeder came to Boston as the solo violoncellist of the Boston Symphony Orchestra in the fall of 1891, and at the same time he joined the Kneisel Quartet. He resigned his position in the orchestra with his Quartet co-mates at the end of the season of 1902–03. With them he afterwards made New York his dwelling-place until the spring of 1907, when he resigned from the Quartet and moved to Frankfort-on-the-Main. His farewell concert in Boston was on April 25, 1907. Returning to the United States late in the summer of 1908, he was the violoncellist of the Hess-Schroeder Quartet until it was disbanded at the end of the season of 1909–10. He is now a member of the Boston Symphony Orchestra.

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Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it. The month before he composed a concerto for violoncello that pleased me very much. It appears to me to be written in true violoncello style."

The unknown work was the Symphony in E-flat major.

Mme. Schumann wrote again about the concerto, October 11, 1851: "I have played Robert's violoncello concerto again and thus procured for myself a truly musical and happy hour. The romantic quality, the flight, the freshness and the humor, and also the highly interesting interweaving of 'cello and orchestra are, indeed, wholly ravishing, and what euphony and deep sentiment are in all the melodic passages!"

The concerto was sketched at Düsseldorf between the 10th and 16th

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of October, 1850, and the instrumentation was completed October 24 of the same year. The concerto was published at Leipsic in August, 1854.

The first performance was probably the one in the hall of the Royal Conservatory, Leipsic, June 9, 1860, at an evening concert in commemoration of the fiftieth birthday of the composer. The solo violoncellist was Ludwig Ebert,* ducal chamber virtuoso at Oldenburg.

Schumann wrote Dr. Härtel on November 1, 1852, that the concerto was ready for publication. He had introduced the work in the sketch of a programme for the tenth subscription concert to be given at Düsseldorf, May 20, 1852. He was busied in correcting proofs of the concerto in February, 1854.

The concerto was announced for a Gewandhaus subscription concert at Leipsic, December 18, 1862, and it excited doubt at the rehearsal. It was not performed, and Franz Neruda, the 'cellist, substituted a concertino by Servais. David Popper and Bernhard Cossmann were among the first to make Schumann's concerto familiar: the former at Breslau, December 10, 1867, and Löwenberg, December 15, 1867; the latter at Moscow, December 14, 1867.

*Ebert was born April 13, 1834, at Kladrau, Bohemia, and he studied at the Conservatory in Prague. He was first 'cellist at Oldenburg from 1854 to 1874, and afterward teacher at the Cologne Conservatory until 1888. With Heubner he founded the Coblenz Conservatory of Music. He was a member of the Heckmann Quartet, 1875–78. He composed pieces for his instrument.

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Fritz Giese played the concerto at a concert of the Boston Symphony Orchestra in Boston, February 4, 1888; and Mr. Leo Schulz at a concert, March 7, 1896.

***

The first movement, Nicht zu schnell (not too fast), A minor, 4-4, opens with four measures of sustained harmony in the wood-wind instruments with chords, pizzicato for the strings. The first theme is then given to the solo 'cello with accompaniment of strings, and it is developed. The full orchestra plays the first subsidiary theme forte. The 'cello has the second theme, C major, and then has brilliant passage-work which leads into the free fantasia. The third part of the movment begins in an orthodox manner with the return of the first theme. The second theme returns in A major. A short orchestral coda leads to a recitative for the solo 'cello, and the second movement is thus connected.

The second movement, Langsam (slow), F major, 4-4, is a romanza for the solo instrument. There is one song theme, accompanied by the strings, with here and there a note for wood-wind instruments. Phrases of recitative lead to the next movement.

The third movement, Sehr lebhaft (very lively), A minor, 2-4, opens with passages between the solo 'cello and the orchestra. After a

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tutti, the first theme, which begins in C major and then goes into A minor, is given to the solo instrument. Passage-work leads to the appearance of the second theme (solo 'cello), and figures from the first theme are introduced in the accompaniment. There is more passage-work, and the first theme returns as an orchestral tutti. There is a short free fantasia which leads to the return of the first theme at the beginning of the third part of the movement. There is a coda with passage-work for the solo 'cello.

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CHORUS HUMANITIES.

(G. K. Chesterton in London *Daily News*.)

One of the most marked instances of the decline of true popular sympathy is the gradual disappearance in our time of the habit of singing in chorus. Even when it is done nowadays, it is done tentatively and sometimes inaudibly; apparently upon some preposterous principle (which I have never clearly grasped) that singing is an art. In the new aristocracy of the drawing-room a lady is actually asked whether she sings. In the old democracy of the dinner table a man was simply told to sing, and he had to do it. I like the atmosphere of those old banquets. I like to think of my ancestors, middle-aged or venerable gentlemen, all sitting round a table and explaining that they would never forget old days or friends with a rumpty-iddity-iddity, or letting it be known that they would die for England's glory with their tooral ooral, etc.

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Even the vices of that society (which sometimes, I fear, rendered the narrative portions of the song almost as cryptic and inarticulate as the chorus) were displayed with a more human softening than the same vices in the saloon bars of our own time. I greatly prefer Mr. Richard Swiveller to Mr. Stanley Ortheris. I prefer the man who exceeded in rosy wine in order that the wing of friendship might never moult a feather to the man who exceeds quite as much in whiskeys and sodas, but declares all the time that he's for number one, and that you don't catch him paying for other men's drinks. The old men of pleasure (with their tooral ooral) got at least some social and communal virtue out of pleasure. The new men of pleasure (without the slightest vestige of a tooral ooral) are simply hermits of irreligion instead of religion, anchorites of Atheism, and they might as well be drugging themselves with hashish or opium in a wilderness.

But the chorus of the old songs had another use besides this obvious one of asserting the popular element in the arts. The chorus of a song, even of a comic song, has the same purpose as the chorus in a Greek tragedy. It reconciles men to the gods. It connects this one particular tale with the cosmos and the philosophy of common things. Thus we constantly find in the old ballads, especially the pathetic ballads, some refrain about the grass growing green, or the birds singing, or the woods being merry in spring. These are windows opened in the house of tragedy; momentary glimpses of larger and quieter scenes, of more ancient and enduring landscapes. Many of the country songs describing crime and death have refrains of a startling joviality like cock-crow, just as if the whole company were coming in with a shout of protest against so sombre a view of existence. There is a long and gruesome ballad called "The Berkshire Tragedy," about a murder committed by a jealous sister, for the consummation of which a wicked miller is hanged, and the chorus (which should come in a kind of burst) runs,—

> And I'll be true to my love
> If my love'll be true to me.

The very reasonable arrangement here suggested is introduced, I think, as a kind of throw back to the normal; a reminder that even "The Berkshire Tragedy" does not fill the whole of Berkshire. The poor

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young lady is drowned, and the wicked miller (to whom we may have been affectionately attached) is hanged, but still a ruby kindles in the vine, and many a garden by the water blows. Not that Omar's type of hedonistic resignation is at all the same as the breezy impatience of the Berkshire refrain; but they are alike in so far as they gaze out beyond the particular complication to more open plains of peace. The chorus of the ballad looks past the drowning maiden and the miller's gibbet, and sees the lanes full of lovers.

This use of the chorus to humanize and dilute a dark story is strongly opposed to the modern view of art. Modern art has to be what is called "intense." It is not easy to define being intense; but, roughly speaking, it means saying only one thing at a time, and saying it wrong. Modern tragic writers have to write short stories; if they wrote long stories (as the man said of philosophy), cheerfulness would creep in. Such stories are like stings,—brief, but purely painful. And doubtless they bore some resemblance to some lives lived under our successful scientific civilization,—lives which tend in any case to be painful and in many cases to be brief. But when the artistic people passed beyond the poignant anecdote and began to write long books full of poignancy, then the reading public began to rebel and to demand the recall of romance. The long books about the black poverty of cities became quite insupportable.

The Berkshire tragedy had a chorus, but the London tragedy has no chorus. Therefore, people welcomed the return of adventurous novels about alien places and times, the trenchant and swordlike stories of Stevenson. But I am not narrowly on the side of the romantics. I think that glimpses of the gloom of our civilization ought to be re-



corded. I think that the bewilderments of the solitary and sceptical soul ought to be preserved, if it be only for the pity (yes, and the admiration) of a happier time. But I wish that there were some way in which the chorus could enter. I wish that at the end of each chapter of stiff agony or insane terror the choir of humanity could come in with a crash of music and tell both the reader and the author that this is not the whole of human experience. Let them go on recording hard scenes or hideous questions, but let there be a jolly refrain.

Thus we might read: "As Honoria laid down the volume of Ibsen and went wearily to her window, she realized that life must be to her not only harsher, but colder, than it was to the comfortable and the weak. With her tooral ooral, etc."; or, again: "The young curate smiled grimly as he listened to his great-grandmother's last words. He knew only too well that since Phogg's discovery of the hereditary hairiness of goats religion stood on a very different basis from that which it had occupied in his childhood. With his rumpty-iddity, rumpty-iddity," and so on. Or we might read: "Furiel Maybloom stared gloomily down at his sandals, as he realized for the first time how senseless and anti-social are all ties between man and woman; how each must go his or her way without any attempt to arrest the headlong separation of their souls." And then would come in one deafening chorus of everlasting humanity, "but I'll be true to my love if my love'll be true to me."

In the records of the first majestic and yet fantastic developments of the foundation of Saint Francis of Assisi is an account of a certain Blessed Brother Giles. I have forgotten most of it, but I remember one fact,—that certain students of theology came to ask him whether he believed in free will, and, if so, how he could reconcile it with necessity. On hearing the question, Saint Francis's follower reflected a little while, and then seized a fiddle and began capering and dancing about the garden, playing a wild tune and generally expressing a violent and invigorating indifference. The tune is not recorded, but it is the eternal chorus of mankind, that modifies all the arts and mocks all the individualisms, like the laughter and thunder of some distant sea.

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FAMOUS CLAQUEURS.

BY PHILIP HALE.

An important person in the musical life of Italy died last spring at Naples, Alfredo Moreno, the head of the *claque* at the San Carlo Theatre. It is said that he had no æsthetic preferences; that his taste in art was governed solely by the money which he received for applauding singer or composer. He disliked especially Wagner and Strauss. "Their music is bothersome. It goes on forever, and there is no means of interspersing applause. The audience neither applauds, nor recalls the singers. If the music of these men becomes popular, good-bye to the *claque!*"

We have no means of knowing whether Moreno was worthy of being classed with the great Auguste of the Paris Opéra in the thirties and early forties; with "Père" Planchet, who died deeply regretted in Paris nine years ago last May; with Schöntag, whose jubilee as the head of the *claque* at the Vienna opera house was celebrated early in 1899.

Auguste—his full name was Auguste Levasseur—was the mainstay of the Paris Opéra under the reign of Dr. Véron and Duponchel,—a reign that enriched the rulers.* He was tall, robust. His hands were of extraordinary size, and he was proud of them. To display them, he never wore gloves, and he pretended that he could not find any large enough. He sported bushy side whiskers, and his trousers were at half mast, like those of Johannes Brahms and César Franck. Beginning life as an ordinary *claqueur*, a "Roman," he soon became a lieutenant and then Cæsar himself. His life was passed in the opera house.

Charles de Boigne, in his malicious memoirs, tells many stories about

* Véron was director from 1831 to 1835. He went out of the Opéra with a fortune estimated at 2,000,000 francs.



Auguste. At 3 P.M. Auguste took his instructions. The day of an ordinary performance he received forty-five tickets, for the managers of the opera never paid him in money. Auguste kept the lion's share for himself; he sold them or gave them away with the condition that the receiver should applaud. The other tickets went to his subordinates, who had the right to sell them and keep the money. The doors of the Opéra opened at 6 P.M. Auguste and his men were then seated in various parts of the house ready for action.

Auguste was a master of tactics. He knew the psychological moment. His authority over his troops was marvellous. Berlioz described him as cold, dignified, reticent, given over to his meditations, combinations, strategic calculations. His men, however placed, could always see his coat, either bright green or reddish-brown. Berlioz said of him: "No more intelligent or braver dispenser of glory ever throned it under a chandelier. The public has often admired, but never sufficiently, the wonderful talent with which Auguste directed the great works of the modern repertory and the excellent advice he gave composers according to necessity."

Auguste knew the public, its whims, prejudices, revolts, enthusiasms. He knew when the applause of the *claque* would respond to the favorable sentiments of the audience. He advised and encouraged Scribe. Meyerbeer would sit by his side and hearken unto him as to an oracle. Eugène de Mirecourt says that Auguste once interrupted a long aria by saying to Meyerbeer: "That is a dangerous bit." "Do you think so?" "I am sure of it. If you have many friends here who wish to put it through, I'll have my friends 'continue' it; but I'll not be answerable." "Well," said Meyerbeer, "to make sure, cut it out; you know better than I." Before each first performance Véron, the director, and Auguste would go through the whole work. Véron described

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the interview in his book of reminiscences. "I did not press my opinions on him; I listened to his. He judged everything, song and dance, according to his personal impressions. I sometimes caught myself laughing at the justice of his criticism and at the plan, traced in advance, for the skilful and graduated distribution of applause." Then the two settled the fate of the singers. They that took the leading parts were, of course, to be cheered and recalled. "When it came to singers of the second rank, I was loath to settle in precise terms what should be done for each one, for I was afraid of showing personal preferences. I adopted, so as to be in agreement with Auguste, a chromatic scale; the upper notes were to excite applause, the lower ones prescribed coolness. Auguste comprehended this musical language to the finest nuance, and I found out at night that my instructions had been understood and faithfully translated."

Auguste died in 1844, leaving the reputation of an honorable *claqueur* and a large fortune to his daughter; for, if the directors of the Opéra did not pay him in money, they did not forbid that others should recompense him.

Thus one woman, a dancer, Lise Noblet, gave up to him her "allowance for fire," which was f. 50 a performance. For fifteen years Auguste prepared the entrance of Mlle. Noblet. Suppose she danced only six times a month,—a moderate estimate,—in fifteen years Mlle. Noblet was worth to Auguste f. 55,000. Nearly all the dancers and singers paid him a monthly or yearly subscription, and all gave him their free tickets, and each artist had the right to two, four, or six seats.

Fanny Elssler, who was the least exacting of all dancers, and, to use Boigne's phrase, the best fellow among them, thought that Auguste was cold toward her, and her influence was so great that he was removed from the Opéra and Sauton ruled in his stead. Like Achilles,

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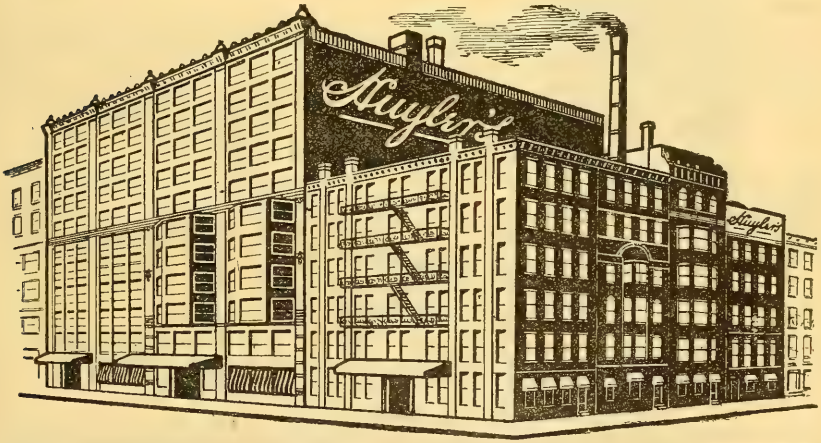
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Auguste retired to his tent, but unlike Achilles he did not sulk or grumble. Sauton made a mess of it. Not used to the splendor of the Opéra, he lost his head and applauded as a spectator, not as a *claqueur*. There was anarchy. To save the Opéra, the recall of Auguste was necessary. Fanny was persuaded to see him. "Mlle. Elssler, everybody is suffering here—you, I, the administration, the public. Sauton is an idiot. Take me back, restore my place to me. Here are f. 50,000. I beg you to distribute them among your poor." He put at her feet a wallet which probably contained only lottery or theatre tickets. Mlle. Elssler spurned the gift, but Auguste went back and remounted his throne with modest dignity.

He never demanded, but always accepted. A singer who was a regular subscriber wished for more applause and offered him extra money. "I am pained to refuse you, madam, but your contract is about to expire and I have promised the management to remain neutral." The unsuccessful wooer of a dancer offered him twenty-five louis if he would bring about her failure on the stage. She failed miserably, but the *claque* had applauded wildly. The next morning Auguste was reproached for his treachery. "Treachery, say rather a stroke of genius, Monsieur le Comte! I could not bring about her failure, my principles forbade it, but I applauded so much that I made her fail."

Scribe was anxious about the effect of an act of "La Tarentule,"* which ended with a burial scene. "Have no fear," said Auguste, "I shall take the death gayly."

*"La Tarentule," a ballet pantomime in two acts, music by Casimir Gide, scenario by Scribe, was produced at the Opéra, Paris, June 24, 1839. The chief dancers were Fanny and Thérèse Elssler, Sophie and Adèle Dumelatre, and Messrs. Mazilière, Barrez, and L. Petit. There were 28 performances.

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Auguste probably has had no rival in Paris. Porcher was a man of less authority. Planchet, however, was a man of parts, and left nearly a million francs. He could barely read or write. He began life as the proprietor of a humble wine-shop frequented by equally humble actors whose I O U's he took. He ended by being the chief of the *claque* for Réjane, Coquelin, Samuel, and Rochard. He was watched respectfully at rehearsals by managers and comedians. He was not impressed by an academician. To one author he would remark: "For your own sake, don't say you wrote all of it"; to another, "I shall have to send up fifty of the *claque* if that is going to run ten nights." If there was a success, he had the play read over to him until he knew it by heart, and then he would choose the passages to be applauded. The judgment of the author was as nothing in his eyes. He once said—and Dumas the younger was fond of repeating it—that, if you had "intelligent hands," you might be sure of the most brilliant destiny. To many managers he was the financial providence. "A manager, for example, who found himself short of the capital needed to mount a piece would obtain what he wanted from Planchet if that shrewd judge approved his scheme. Planchet accepted seats in payment, and, as the rate at which they were charged him was naturally low, his profits were fat if the play was a success." He was a shrewd bargainer, but he could be a good friend, especially to young dramatists.

The *claque* has existed everywhere since the days of Nero, who, as singer and player, had the largest and best-drilled body of admirers known to historians of the stage. About 1880 the chief at Covent Garden was Cauvain. His fee for the season was never less than £10, besides a number of tickets and certain other perquisites. It is said

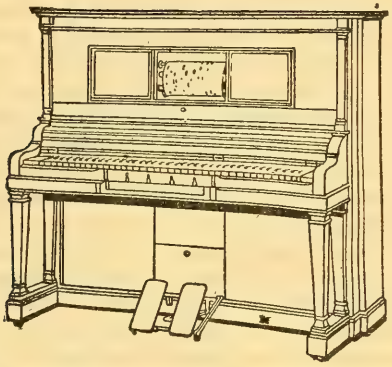
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that there was in London a famous singer who employed two *claques,*—one for applause and the other to extinguish rivals.

Much has been said in favor of a well-regulated *claque.* With it the director of a theatre rewards economically services that have been rendered. De Boigne believed that there was no singer, however great or troublesome, who could withstand the silence of *claqueurs.* Gautier wrote a brilliant defence of Auguste and his men in 1838. A lover of paradox, was he in earnest?

"All these catilinarian speeches against the Romans of the chandelier seem to me to lack reasonableness and justice. The *claqueur* himself is not a disagreeable person, and he serves the public as well as the administration. Personally, he is a man of letters, full of dramatic learning. He knows the strength and the weakness of plays, and, although he never refuses to indicated speeches the amount of hand-clapping expected, he has his special admirations, and is not the dupe of his own noise, as are many persons of a higher position.

"If it be true that the theatre '*castigat ridendo mores,*' no one should have more chastened manners, since the *claqueur* frequents the play-houses more assiduously than any one else. If he has sometimes protected mediocrity, he has often upheld a bold and new drama, inspired decision in a hesitating audience, and silenced envy, which was snickering and hissing in some dark corner. By preventing the failure of pieces which had entailed considerable expense, he has provided against the ruin of a vast enterprise and the despair of one hundred families. He cheers and enlivens performances which without him would be cold and gloomy. He is the whip-lash that makes the actor leap and precipitates him into success. He gives courage to the young leading woman that trembles, and loosens the throat of the débutante, who could not without him emit a perceptible sound. His applause is a balm to the wounded self-esteem of authors who easily forget that this applause was commanded in the morning. In short, the *claqueur* is a thoughtful attention of the director to the public, which is supposed to be too genteel, too well gloved to applaud; for the slightest gesture, the least sign of emotion, is forbidden by custom to good society, as it is called, and, as every one thinks he is in this society, the most

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funereal and somniferous silence would reign in theatres, more mute, more hollow than the necropolises of Egypt. If *claqueurs* were to be suppressed for a week, the public would loudly call them back. The proof that they are indispensable is that they have always existed. Furthermore, the *claqueur* is only admiring nature a little exaggerated."

Nor are professional *claqueurs* always males. Jule Lan states in his "Mémoires d'un Chef de Claque" (Paris, 1883), a rubbishy book with a few pages of curious information, that about 1820, in Paris, a woman, old, disguised as a man, known by the name of Alexandre, was "chef de claque au boulevard."

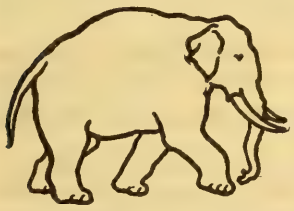
Overture to the Opera "Genoveva," Op. 81 . Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

"Genoveva," opera in four acts, text by Robert Reinick (after the tragedies by Hebbel and Tieck), music by Robert Schumann, was performed for the first time at Leipsic, June 25, 1850. The chief singers were Miss Mayer, Genoveva; Mrs. Günther-Bachmann, Margaretha; Brassin, Siegfried; Widemann, Golo.

The first performance of the overture was at the Gewandhaus, Leipsic, February 25, 1850, for the benefit of the Orchestra Pension Fund. Schumann conducted. His concert piece for four horns, Op. 86, was also then performed for the first time, and the melodrama-music and the choruses of Mendelssohn's "Œdipus" were also heard for the first time.

Other early concert performances were at Hamburg, March 16, 1850, from manuscript, Schumann conductor; at Düsseldorf, September 7,



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1850, at a "reception concert"* to the Schumanns, Julius Tausch conductor; at Cologne, October 22, 1850, Ferdinand Hiller conductor.

The overture was performed in Boston for the first time at a concert of the Harvard Musical Association, March 1, 1866.

***

The overture was sketched April 1–5, 1847, at Dresden. The instrumentation was completed Christmas night of that year. The overture was published in June, 1850.

***

As early as 1841 Schumann endeavored to obtain a libretto from Griepenkerl. He wrote in 1842: "Do you know what is my morning and evening prayer as an artist? *German opera. There* is a field for work." He thought of an opera to be founded on Byron's "Corsair," and composed a chorus and aria. He sought anxiously for a subject that might inspire him.

At last in 1847 he chose the legend of Geneviève of Brabant. Reinick's text did not fully satisfy him; nor was Hebbel pleased, although he refused to help out the composer. Schumann himself undertook the task of revision. Then there was delay in securing a performance, and at one time Schumann thought of suing the manager of the Leipsic opera-house. When the opera was produced, it was the time, as Schumann wrote to a friend, when one preferred to go into the woods rather than the theatre. There were three performances, and the opera was put aside. It is occasionally revived in Germany, but it never had an abiding-place in a repertory.

The legend of Geneviève de Brabant was in detail told, so far as literature is concerned, in the Golden Legend, in the Chronicle (1472) of Matthias Emmich, doctor of theology, and of a Carmelite monastery at Boppard, and by the Jesuit Cerisier; but there were Complaints † founded on the legend before that. In the old story Geneviève, the daughter of the Duke of Brabant, and in 731 wife of Sifroy, Count of the Palatinate, was slandered foully by Golo, steward of the household, because she had not listened to his amorous protestations. She was

* The programme of this concert included, besides the overture to "Genoveva," songs,—"Widmung," (sung by Miss Hartmann), "Die Lotosblume" (sung by Miss Altgelt), "Wanderlied" (sung by Mr. Nielo),—and the second part of "Paradise and the Peri." There was a supper with toasts, songs, and a chorus, and at the end there was a ball.

† A "complainte": a folk-song on some tragic event or legend of devotion. It is, first of all, a tale. It is the type of a serious or sad narration in song. Yet it is not an elegy, a "*deploration.*"

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condemned to death, but this mercy was shown her: she was left to her fate in the Forest of Ardennes. There she gave birth to a child. They lived on roots and herbs and the milk of a hind. Six years afterward Sifroy, who in the mean time had found out that Geneviève was innocent, came upon her by accident when he was hunting. Later writers turn Golo, the monster, into a handsome young man, much to the regret of Heine, who deplored the disappearance of the old chap-books, with their abominable wood-cuts, which were dear to his childhood.

In Schumann's opera Siegfried is ordered by Charles Martel to join him in war against the infidels. Siegfried puts his wife and all he possesses under the care of his friend Golo, farewells his wife, who falls into a swoon; and Golo, already in love with her, kisses her. An old woman, Margaretha, is Golo's mother, but he takes her to be his nurse. Ambitious for him, she plots against Genoveva, who mourns her husband and hears with dismay and anger the wild songs of the carousing servants. Golo brings news of a great victory. She bids him sing, and she accompanies him until he makes love to her; nor will he leave her, till she taunts him with his birth. Drago, the steward, tells him that the servants are insulting the good name of their mistress. Golo says they speak the truth, and when Drago does not believe him he tells him to hide in Genoveva's room. Margaretha, listening at the door, hears the talk. She informs Golo that Siegfried, wounded, is at Strasbourg; that she has intercepted his letter to the Countess, and is going to Strasbourg to nurse him, and, as nurse, to poison him. Then Golo summons the servants, and they make their way into Genoveva's room, where Drago is found behind the curtains. Golo puts a dagger into his heart, to quiet his tongue. Genoveva is led to prison.

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Siegfried's strength resists the poison of Margaretha. Golo tells him of Genoveva's infidelity, and the tortured Count determines to go into the wilderness, but Margaretha hands him a magic looking-glass, in which he sees Genoveva and Drago. Siegfried commands Golo to avenge him, and at that moment the glass flies in pieces and Drago's ghost enters and bids Margaretha to tell the truth.

Genoveva is taken into the wilderness by men hired to murder her. Golo, after showing her Siegfried's ring and sword, offers her life on a hard, disgraceful condition. She turns from him. He orders the ruffians to do the deed. She clings to the cross and prays. Siegfried comes up with the penitent Margaretha, and Golo rushes off and falls from a rocky height.

* * *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, strings.

It begins with an Introduction, Langsam (slow), C minor, 4-4, which opens with sombre chords of wood-wind and horns over a bass in the strings and a second pair of horns. The first violins have a waving figure in sixteenth notes, which is developed emotionally. The Introduction ends with a recitative-like phrase for the first violins.

The main portion of the overture, Leidenschaftlich bewegt (Allegro appassionato), C minor, 2-2, begins with a passionate first theme, which includes the lamenting figure of the preceding recitative. The second theme, E-flat, is a lively hunting-call for three horns, with a re-enforcement of trumpets in the last measure but one. The second portion of this theme is a melodious phrase for the wood-wind. This theme is developed at length. A figure borrowed from the slow introduction is used in a succeeding episode, and with the second theme is used for the building material of the free fantasia. The orchestration of the third part of the movement is much strengthened. The coda is built for a long time on the second theme. Trombones enter in the apotheosis

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with a figure which in its original shape appeared already in the passage-work of the free fantasia. There is a triumphant end in C major.

***

Divers reasons have been given for the failure of Schumann's opera, but two are enough: the libretto is dull; Schumann had no stage instinct. He thought of "The Nibelungenlied," "Faust," "The Wartburg War," "Abélard and Héloïse," "Mary Stuart," "Sakuntala," and other subjects. A romanticist, he did not appreciate, he did not recognize, the value of a dramatic subject. In his revision of the text he did not individualize sharply his characters: Golo is any ordinary villain of melodrama, Genoveva is a good and tiresome person, Siegfried is a ninny. The music, however beautiful or noble it may be, lacks the most essential quality: it is never dramatic.

And what stage work founded on this subject has succeeded? There is a list of apparent importance: Haydn's opera for marionettes, "Genoveva von Brabant" (Esterház, 1777); melodrama, "Genoveva im Turm," Junker (Dettingen, 1790); "Geneviève de Brabant," Alday (Paris, 1791); ballet, "Geneviève de Brabant," Piccini (Paris, about 1820); "Genoveva," Hüttenbrenner (Gräz, about 1825); "Genoveva," Huth (Neustrelitz, 1838); "Genoveffa del Brabante," Pedrotti (Milan, 1854); "Golo," Bernhard Scholz (1875); "Genoveva de Brabante," Rogel (Madrid, 1868); but they are as unfamiliar as the plays by Blessebois, La Chaussée, and Cicile, or the anonymous tragedy "Geneviève, ou l'Innocence reconnue," published in 1669, a tragedy with entertaining entr'actes, of which the fourth is worth quoting:—

I. Saturn, who typifies Sorrow as well as Time, seizes the hearts of Geneviève and Sifroy [Siegfried] and searches a proper place to devour them.

II. The Genius of Innocence does all that he can to take the hearts from Saturn's hands; but he would not succeed

III. if four little Cupids in Diana's hunting-train did not discover them and deprive Saturn of his prey.

IV. The Demon of Slander tries to snatch the hearts from the Cupids, but they withstand him, and after they have made him suffer a part of the torment he so richly deserves, they send him down to hell, and endeavor to join the hearts together.

V. The Wood Nymphs applaud them in a chorus:—

Triomphez, aimables chasseurs,
Du recouvrement de ces cœurs, etc.

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

"Genoveva," a new concert overture by Gaston Borch, was performed by the Pittsburg Orchestra at a reception of the Art Society in Carnegie Music Hall, Pittsburg, January 23, 1906. The composer conducted.

***

There is one stage work by which Geneviève was made famous,—a reckless, impudent parody, "Geneviève de Brabant," an opéra-bouffe in two acts, text by Tréfeu and Jaime the younger, music by Offenbach, produced at the Bouffes-Parisiens, Paris, November 19, 1859, with Miss Maréchal as Geneviève, Léonce as Sifroid, Désiré as Golo, and Lise Tautin as five different characters. The operetta, extended to three acts and with a text by Hector Crémieux and Tréfeu, was produced at the Menus-Plaisirs, Paris, December 26, 1867, with Zulma Bouffar as Drogan, the Page; Miss Baudier, Geneviève; Gourdon, Sifroy; Bac, Golo; Lesage, Charles Martel; and Ginet and Gabel as the Gendarmes. The censor objected, not to the indecencies of the text, not to the degradation of the pure Geneviève of the old legend, but to the duet

Protéger le repos des villes,
Courir sus aux mauvais garçons,
Ne parler qu'à des imbéciles,
En voir de toutes les façons;
Un peu de calme après vous charme.
C'est assez calme ici, sergent!

Ah! qu'il est beau d'être homme d'arme,
Mais que c'est un sort exigeant!—

on the ground that the *gendarmerie* should not be ridiculed. Crémieux had a happy idea. He raised Grabuge to the rank of sergeant. "This rank is unknown in the *gendarmerie*." The censor smiled; and the Gendarmes were saved, to the delight of the world.

Offenbach's "Geneviève de Brabant" was performed for the first time in Boston at the Globe Theatre, April 8, 1873, with Mme. Aimée as Drogan, Miss Bonelli as Geneviève, Juteau as Sifroy, Duschene as Charles Martel, Marcas and Lecuyer as the Gendarmes. And after Mme. Aimée came Miss Emily Soldene.

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SATURDAY EVENING, OCTOBER 15, at 8 o'clock

PROGRAMME

Rachmaninoff . . . . . Symphony in E minor, Op. 27

(First time in Boston)

I. Largo.— Allegro moderato.
II. Allegro molto.
III. Adagio.
IV. Allegro vivace.

Goldmark . . Concerto in A minor, for Violin and Orchestra, Op. 28

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FRIDAY AFTERNOON, OCTOBER 14

AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 15

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PROGRAMME

Rachmaninoff . . . . Symphony in E minor, No. 2, Op. 27
First time in Boston

I. Largo.— Allegro moderato.
II. Allegro molto.
III. Adagio.
IV. Allegro vivace.

Goldmark . . Concerto in A minor, for Violin and Orchestra, Op. 28

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Symphony in E minor for Full Orchestra, No. 2, Op. 27.

Sergeï Vassilievich Rachmaninoff

(Born in the Government of Novgorod, April 1, 1873; now living at Dresden.)

This symphony, composed at Dresden, was played at Moscow at a concert of the Imperial Russian Music Society in the course of the season of 1908–09. The composer conducted. It was performed in Berlin by the Philharmonic Orchestra, Mr. Nikisch conductor, November 29, 1909.

The first performances in the United States were by the Philadelphia Orchestra in Philadelphia, November 26–27, 1909, when Mr. Rachmaninoff conducted his work.

The symphony, dedicated to S. Tanéïeff, is scored for three flutes (one interchangeable with piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, Glockenspiel, and the usual strings.

There is an Introduction, Largo, 4-4, to the first movement. Violoncellos and double basses give an indication of the chief motive. Sustained chords of wind instruments follow, and over them appears the leading thought of the symphony (violins). The solo for the basses is repeated a third lower, and again chords for wind instruments follow. (These passages for wind instruments are used reminiscently in the second movement.) The violin theme is now more broadly developed, and after a short crescendo a phrase for the English horn leads to the main portion of the first movement, Allegro moderato, E minor, 2-2.

The first theme, Molto espressivo, of the first movement, enters after four measures of prelude, and is given to the violins. A motive in triplets for basses, poco a poco più vivo, is added. This leads to a

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section, Moderato, in which, after preluding, a theme in G major is sung by violins. This becomes more passionate, and leads to a close in G major with a melody for 'cellos. The chief theme of the symphony is developed in the working-out, by solo violin, by the rest of the strings, and by wood-wind instruments. There is a noticeable rhythmic figure for violas, and this slackening of the pace brings the return of the chief theme of the movement with an elaborate crescendo. There are fanfares for the brass, and a horn-call is freely used. There is an agitated coda.

Second movement, Allegro molto, A minor, 2-2. The theme begins with horns and is carried out by violins, while there are characteristic figures for wood-wind instruments. The first section is constructed simply and clearly from portions of this theme. There is a melodious section, Moderato (violins in octaves, violas and 'cellos cantabile), and then the energetic rhythmic figure brings in the repetition of the first portion of the movement. The Trio, Meno mosso, begins with a design for second violins, and its development includes march-like harmonies for the brass. There is a free repetition of the scherzo portion, and at the end a reminiscence of the theme for brass in the Introduction. Mr. Philip H. Goepp, the editor of the Philadelphia Orchestra's Programme Books, characterizes this movement as "a complete change from introspection and passion to an abandon as of primitive dance. Strings stir the feet; the horns blow the first motive of the savage tune; the upper wood fall in with a dashing jingle,—like a stroke of cymbals in itself. But right in the answer comes the former short, nervous phrase that gets a new touch of bizarre by leaping a seventh from the tonic note. In this figure that moves throughout the symphony we seem to see an outward symbol of the inner connection. The Glockenspiel soon lends a festive ring to the main tune. There is a brief episode in the major, of tuneful song, a duet of rising and descending strains in lessened pace (moderato) that seem again to belong to the text of the first movement. When the dance returns, there is instead of discussion a mere extension of the main motive in full chorus. But here in the midst the balance is more than restored. From the dance that ceases abruptly we go straight to school or rather cloister. On our

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recurring (nervous) phrase a fugue is rung with all pomp and ceremony (meno mosso); and of the dance there are mere faint echoing memories, when the fugal text seems for a moment to weave itself into the first tune. Instead comes into the midst of sermon a hymnal chant, blown very gently by the brass, while other stray voices are running lightly on the thread of the fugue. There is, to be sure, a subtle, playful suggestion of the dance tune somehow in the air. A final blast of the chant in a tempest of the fugue brings us back to the full verse of the dance and the following melody. But before the end, the chant and fugue return to chill the festivity, and the figures steal away in solemn stillness."

The third movement, Adagio, A major, 4-4, is in song form, and there are three leading melodies in succession. The chief one is given to the first violins; the clarinet has an expressive air; the third melody is for oboes and violins. In the middle section there is a return to the chief theme of the symphony. It occurs in dialogue form, and it also appears at the end of the repetition of the first section.

The Finale, Allegro vivace, begins with a lively introduction which is rhythmically developed out of the first jubilant motive for full orchestra. There is a march theme for wind instruments. The second theme is for strings, D major, and is in lyric mood. Many of the melodic figures heard before enter in the Finale. The climax of passion is reached when the brass sounds forth the bass motive of the introductory Largo, and at the end the Adagio theme is sung against the dance motive of the Finale.

***

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Mr. Sergeï Vassilievich Rachmaninoff was born April 1, 1873, on an estate in the Government of Novgorod. His musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of St. Petersburg, and he studied the pianoforte there with Denyanski, but in 1885 he left this conservatory to enter the one at Moscow. There he studied the pianoforte, first with Zvireff, a pupil of Liszt, and afterward with Alexander Siloti,* a cousin of Rachmaninoff. His teachers in composition were Arensky and Tanéïeff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera "Aleko" in one act (with the libretto after Pushkin). He then travelled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, "The Cliff," based on Lermontoff's poem, and appeared as pianist at the Philharmonic Concert, April 19. In 1902 he appeared at Vienna as a pianist, and in 1907 he visited Paris. In 1897 he was appointed conductor at the Moscow Private Opera, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. He has visited St. Petersburg and Moscow to conduct concerts of the Philharmonic Association in the former city and of the Imperial Musical Association of the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8.

* Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tschaikowsky's concerto for pianoforte, G major, No. 2, Op. 44. He gave three recitals here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tschaikowsky's Trio, Op. 50).

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His first appearance in Boston was at his recital in Symphony Hall, November 16, when he played his Sonata in D minor, Op. 28; Mélodie, Humoresque, Barcarolle, Polichinell; and Four Preludes, D major, D minor, C minor, C-sharp minor. He played in Boston at a concert of the Boston Symphony Orchestra, December 18, 1910, when his second pianoforte concerto, Op. 18, was heard here for the first time, and at this concert he conducted his symphonic poem, "The Island of the Dead," which was then performed for the first time in Boston.* At Mrs. Hall McAllister's Musical Morning, January 10, 1910, at the Hotel Somerset, he played his own Mélodie, Barcarolle, Humoresque, and Preludes in F-sharp minor, G minor, C-sharp minor.

His pianoforte concerto in F-sharp minor, No. 1, was played in Boston at a concert of the Boston Symphony Orchestra, December 17, 1904, when Mr. Carlo Buonamici was the pianist, and his song, "Von Jenseits," was sung by Miss Muriel Foster at a concert of the Boston Symphony Orchestra in Boston on April 2, 1904.

But the name of Rachmaninoff was known in Boston earlier through performances of his pianoforte pieces. Mr. Siloti played the Prelude in C-sharp minor at his recitals in Steinert Hall, February 12, February 14, and March 12, 1898, and on February 14, 1898, he played the Valse, Op. 10. Mr. Rachmaninoff's Elegiac Trio (in memory of Tschaikowsky) was produced in Boston, December 20, 1904, at a concert of the Eaton-Hadley Trio (Mrs. Jessie Downer-Eaton, pianist, Mr. Louis Eaton, violinist, Mr. Arthur Hadley, of the Boston Symphony Orchestra, violoncellist). His Sonata for Violoncello and Pianoforte, Op. 19, was first

* "The Island of the Dead" was played again in Boston at a concert of the Boston Symphony Orchestra, February 19, 1910. Mr. Fiedler conducted.

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played in Boston, December 13, 1905, by Mr. Arthur Hadley and Mrs. Downer-Eaton. Songs and pianoforte pieces by Rachmaninoff have appeared from time to time on recital programmes.

A scene from his opera, "The Miser Knight," was performed for the first time in America at the Boston Opera House, March 11, 1910, Mr. George Baklinoff, baritone; Mr. Arnaldo Conti, conductor. A performance of "Don Pasquale" preceded. The scene was repeated March 22, 1910, when a performance of "Pagliacci" followed.

His symphony in E minor, No. 2, Op. 27, was performed by the Philadelphia Orchestra in Philadelphia, November 26–27, 1909, and he conducted it. On November 28 his new pianoforte concerto, D minor, No. 3, was performed for the first time anywhere at a concert of the New York Symphony Orchestra in New York, and he was the pianist.

His Fantasia, "The Cliff," was performed in New York by the Russian Symphony Orchestra, January 28, 1904, and it was played afterwards by this orchestra.

The compositions of Mr. Rachmaninoff are as follows:—

OPERAS: "Aleko," "The Miser Knight," Op. 24, "Francesca da Rimini," Op. 25, all of which have been performed in Moscow and St. Petersburg.

ORCHESTRAL: Symphony No. 1, Op. 13 (1895); Symphony No. 2, Op. 27 (composed in Dresden); "The Cliff" (after a poem by Lermontoff), Op. 7 (1892); "Gypsy Capriccio," Op. 12 (1895); Symphonic Poem, "The Island of the Dead," after the picture by Böcklin, Op. 29 (1909).

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CANTATAS AND SONGS: "The Spring," cantata for baritone, chorus and orchestra, Op. 20 (produced in 1902); Six Songs, Op. 4; Six Songs, Op. 8; Twelve Songs, Op. 14; Six Choruses for female voices, Op. 15; Humorous Chorus for mixed voices; "Fate" (to Beethoven's Symphony No. 5), Op. 17; Nine Romances for voice, Op. 26.

MR. FRANCIS MACMILLEN, violinist, was born at Marietta, Ohio, October 14, 1885. At an early age he began to study the violin and the pianoforte. His violin teacher in Chicago was Mr. Bernhard Listemann. When the boy was ten years old, he went to Berlin, where he took violin lessons of Carl Markees of the Royal High School of Music. In the spring of 1900 young Macmillen went to Brussels, studied with César Thomson of the Brussels Conservatory of Music, and in 1902 shared with Déthier the first prize, "with the greatest distinction," for violin playing. He also took the Van Hal prize. Having played in public at Brussels and other cities of the Netherlands, he played in London for the first time, November 6, 1903. Returning to the United States in 1906, he gave a concert in Carnegie Hall, New York, December 7, with the New York Symphony Orchestra.

He played in Boston for the first time in Symphony Hall, December 12, 1906, and on March 4, 1907, he gave a recital in Chickering Hall. He played again in Symphony Hall, October 8, 1907.

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Concerto in A minor for Violin and Orchestra, Op. 28.

Carl Goldmark

(Born at Keszthely, Hungary, May 18, 1830; now living at Vienna.)

This concerto was first played in November, 1878, at a Gesellschafts Concert, Vienna, led by Eduard Kremser. (Bizet's suite, "L'Arlésienne," was then played for the first time in that city.) The violinist was Johann Lauterbach.*

The concerto was first played in Boston by Mr. Kneisel at a concert of the Boston Symphony Orchestra, December 6, 1890. He played it again at one of these concerts, October 22, 1898. Mr. César Thomson played it at the Symphony Concert of January 26, 1895, Miss Olive Mead at the concert of January 4, 1902, and Mr. Jacques Hoffmann at the concert of April 7, 1906.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

The first movement, Allegro moderato, A minor, 4-4, begins forte (strings, clarinets, bassoons) with a theme which has a singular rôle. It is announced and developed at the beginning of the movement; it furnishes the thematic material of the free fantasia section; it occurs in the coda; but it is not one of the chief themes of the movement, nor is it one of their subsidiaries. After the orchestral development of this theme the solo violin enters with the first theme in A minor, and it

* Johann Christoph Lauterbach was born July 24, 1832, at Kulmbach. He studied music at Würzburg with Bratsch and Fröhlich, then with de Bériot and Fétis at the Brussels Conservatory, where he took the gold medal in 1851, and taught in Léonard's absence. In 1853 he was appointed concert-master and professor of the violin at the Munich Conservatory, but in 1861 he was appointed second concert-master of the Royal Orchestra at Dresden, and in 1873 he became the first. He retired, pensioned, in 1889. From 1861 to 1877 he was chief teacher of the violin at the Dresden Conservatory. He travelled with much success as a virtuoso. "In Paris he played at the last concert at the Tuileries before the war, and received from Napoleon III. a gold snuff-box set with diamonds. In the summer of 1876 he met with a serious mountain accident in Switzerland, by which several of his companions were killed and he himself severely injured. He, however, completely recovered." The list of his compositions includes a polonaise, reverie, tarantella, concert pieces, etc.

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develops the theme at length. The simple accompaniment is chiefly in the strings. A few measures of ornate passage-work for the solo instrument lead to its taking up a few measures of the episodic theme of the introduction. There is arpeggio passage-work against development of the second part of the first theme (violins, oboe, and clarinet). Modulations to G major and then to E minor follow, and the broad and cantabile second theme is announced and developed by the solo violin over an accompaniment in the strings and some of the wood-wind. At the end of the second theme there is a change to E major, and the solo violin plays brilliant arpeggio passages against a further development of the second part of the first theme. The first part of the movement closes in E major with a forte tutti for full orchestra. The short free fantasia is the exposition and working out of the introductory and episodic theme as a fugue in E minor. The solo violin takes no part in this. The third part of the movement begins in A minor with a short and unaccompanied passage for the solo violin. This passage leads to the regular return of the first theme, played by the solo instrument reinforced as before by the clarinet. Brilliant passage-work leads to the second theme, which is now in A minor. The coda is long, and the solo violin plays florid passage-work, at first against developments of the initial episodic theme, then in a stretto, poco animato, on figures

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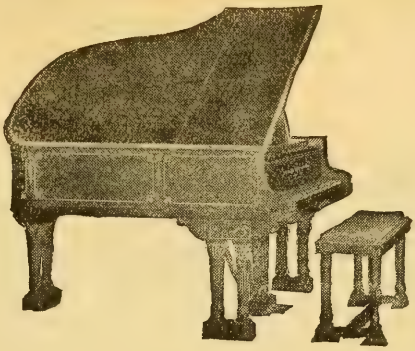
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taken from part of the second theme. The movement ends with a tutti based on the episodic theme. Mr. William F. Apthorp wrote apropos of this movement: "This 'episodic' theme might, at a pinch, be taken as the subsidiary to the first theme of the movement. What militates against its being so considered is that, in the first place, it begins the movement, and then that its appearance in the proper place for the first subsidiary (in the first part, for it is omitted in the third) is exceedingly fragmentary,—more like a passing reminiscence of something already heard than the announcement of new material."

The second movement, Air, andante, G major, 3-4, begins with stern and church-like harmony in muted strings. The music opens in F major, and it modulates to G major. The solo violin sings a melody accompanied by harmonies in the muted strings. G minor: the solo instrument has free melodic developments on figures taken from the preceding theme. The accompaniment is in wind instruments, in muted strings, and in both groups. The original theme returns in G major, played by solo violin. There is a short coda.

The third movement begins with a short introduction, moderato, 4-4, for orchestra. The main body of the movement is an Allegretto in A minor, 3-4. The solo violin announces and develops a polacca-like theme, the chief one of the movement. The form is a rondo on one principal theme and some subsidiaries derived from it in small or great measure. There is a long, elaborate, unaccompanied cadenza for solo violin. The movement ends in A major.

The theme that enters in unison in the first movement of this concerto reminds one of Wagner's "Kaisermarsch," but the movement as a whole is sentimental rather than heroic. The Finale has been likened by reason of its bolero manner and spirit to Spohr's "Rondo Espagnol."

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(From the London *Times*, September 17, 1910.)

In a recent article in these columns on "Rhythm and Tempo Rubato" it was urged that the musical performer has a twofold duty to the music, that he must supplement and must not contradict: supplement because no composer can indicate on paper more than the mere shell of the music, but, also, never imagine anything that the composer might have indicated, but did not. Might not this train of thought be perhaps carried further? It seems arguable that it applies not only to rhythmical problems, but to the whole field of musical interpretation.

Let us consider what, as a matter of fact, musical performers can and do interpret. At the lowest, they interpret their instrument, voice or piano or violin, or whatever it may be. The elementary beginner interprets it very badly, the fully fledged technician interprets it very well; but in neither case is anything but the mere instrument concerned. When singers insert top notes of their own or stay unduly on those provided in the music, when violinists gallantly attempt to play the finale of the Mendelssohn Concerto in a few seconds less than any of their rivals, they are not interpreting themselves,—no human personality consists solely of conceit,—and they are certainly not interpreting the composers. They are simply, for the time being, altogether wrapt up in their medium: the ringing tone, the rapid finger-movement, are virtually all that is present to consciousness. Not, of course, that artistic lapses of this kind are necessarily involved in this rudimentary form of interpretation: all performers, even the greatest, have to pass through a stage when the handling of their tools must be their main

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interest. But there are some who retain this preoccupation long after their student days are done: off the concert-platform they may, indeed, quite conceivably be men and women of rich personality and musical feeling, but as performers they are tied hand and foot to their hard-won craftsmanship. The composer exists simply to provide a display-ground for the instrument. It need not be the vulgar display of the powerful chest-note or the scurrying finger: it may be some subtlety of varied touch or flexible pedalling that will only appeal to a very scanty minority of listeners. But, still, the performances of those who interpret nothing but their instrument will never be anything but a series of more or less satisfactory effects of tone-cookery: little bits taken by themselves may be extremely agreeable from the purely sensuous point of view, but there will, save by the merest accident, be only the most shadowy connection between the various parts of the whole. A performer of this type who has, whether in song or in concerto, to associate with others never seems really to know or to care about the accompaniments: how, indeed, should he? His instrument, whatever it be, cannot of itself supply any unifying, steadying element to his "interpretations"; and he has nothing else on which to rely.

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is at least vitality of some kind, even though, from some points of view, the results of this vitality may be open to criticism. Take, for example, the concert-singing of some who have achieved deserved fame in operatic parts demanding more or less of melodrama. They have personality and to spare, and are quite free from the charge of paying undue attention to the niceties of their medium; but at the same time do we not feel some lack of insight into lyrical dignity, some forgetfulness, in the full heat of dramatic passion, of the quality that lies next door to the sublime? A composer may insistently ask for emotional expression, and yet feel hurt if the response is at one and the same time excessive and casual. May we not say that such performances, full of cleverness and vivid personality as they are, nevertheless miss the mark at which they presumably aim—the expression of the music itself—as much as do those of the singers or players who interpret nothing but their instrument? The latter will be far more deficient in vitality, but at any rate they will not forcibly suggest something alien and distracting.

Vividness is indeed an essential element in the artistic nature, but, if not balanced by others, it easily runs riot. How often do we hear pianists who ride roughshod over the music, with the gallant *abandon* of a barbaric chieftain, simply because their fiery temperament catches hold of certain prominent features and is too impatient to stay to correlate them with the rest of the composition! or, again, there are others who permanently incline to the delicate and the graceful, and will insist on making all rough places smooth, as if the veins of the great composers were filled not with blood, but with rosewater. "Personal" performances, in this sense of the word, may indeed be extraordinarily varied, simply because all great music is many-sided: a vivid but narrow personality will seize on one of the sides, but virtually disregard all the others. Only a mere fragment of the music is really interpreted in such performances: it is, of course, better than nothing; but what the performer really interprets, and interprets with enthusiasm, is his own personality, not the composer's. He may perhaps sometimes definitely contradict the composer's indications, if they run too strongly against

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the current of his own ideas; he may, for example, play the chords at the end of Chopin's F-sharp major Impromptu *pp*, or those at the end of Schumann's Toccata *ff;* sooner or later he will probably do something of the kind. But anyhow his listeners will always be feeling that his conceptions are too small for the music: they may be very sincere and (in fine matters) very artistic in their measure, but still they will always, so to speak, be beating in vain against the performer's own limited personality. We too often forget that we cannot really understand ourselves till we are able to look outside into the larger world.

But we must distinguish from these, who as a rule alter relatively very little throughout their careers, those performers who rapidly pass, merely as a transition, through the stage of expressing themselves rather than the composer. Many, though not indeed all, of the greatest artists have known this period, when musical sympathy outruns, for the time being, intellectual technique, and the passion to create seizes on any material that comes to hand. Strange things may happen with a great young performer in these years, and we may easily be led into forecasting his future quite wrongly: he may very possibly indulge in vagaries that may seem, for the moment, to herald anything rather than what we would wish. But there is always, we shall find, one safeguard: his outlook will not be narrow. He may fail to see some, perhaps many, sides of the composer aright; but somehow or other he will, with whatever imperfections or exaggerations, try to see them all. There will be no easy content at expressing a limited self; there may be extravagances, but at any rate there will be earnestness and eagerness and the urging desire to grow.

The praise of the performers who "express the composer and not themselves" is ever on the lips of many serious-minded critics; and yet we may perhaps pause to ask ourselves what the words really can mean. We can say that some performers fail to express the composer; that they definitely contradict his directions, or, if not, that they contradict the plain lines of his thought, that (simply because they prefer to have it so) they break the threads that bind the music together and produce a possibly very interesting but probably also somewhat incoherent

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composition of their own, that happens to be identical in notes. Whether the cause be mere absorption in the material medium, or the more worthy fault of an ardent but ill-governed personality, all performers who fail to see the music steadily and see it whole fail to express the composer; but is it possible for them really to express the composer without at the same time expressing themselves? The composer can only leave us the shell of his thought, in necessarily rough and clumsy notation: to make his music live, we have, according to the measure of our powers, to weld it with something from ourselves. All thought indeed is the union of two spiritual forces; language needs our own personal supplement just as music does. Whether we be performers or merely mental readers of the notes the great composers have left us, these notes are dead till we have breathed our own personality on them: if we can really and truly say that we "express the composer and not ourselves," all that we mean is that we express the printed marks on the page and that our own personality is too insignificant to be worth mentioning. Even those who merely take interest in expressing their instrument do rather more than that.

And so we may say that the greatest performers are those who add most to the composer's indications, while at the same time not contradicting them, either in the spirit or in the letter. We can rail as much as we like at those who light-heartedly forget that the great composers were infinitely greater men than themselves; but we cannot refuse to take up our personal burden. Simplicity and reverence,—yes; but it is our own simplicity and reverence that we must give. Great music is not a corpse to be anatomically dissected and have done with, any more than it is a field for the little trivial vanities of ourselves or our instruments: "instructive editions," excellent as they often are, will not supply what has to be added by us as individuals. We may say that a man like Beethoven is far above all our personalities, that his greatness is unchanged in spite of all that the rigid dullard and the incoherent sentimentalist can do; but still those of us who neither read nor perform can only know Beethoven through the minds of others, who, happily, have not always been dullards and sentimentalists. And the more we can, while never contradicting, supplement from our own

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personality, the nearer do we come to what we may dimly imagine to have been the composer's, the more do we fill up the void which he has necessarily left in his music.

We can say definitely enough that there are many wrong ways of interpreting music, but we have no ground for saying that there is only one that is right, even if it is the composer's own. Great music is still greater than its composer: even as a reader, he may not see everything that is in it, and as a performer his expression may very easily be fatally blunted by technical deficiency, or nervousness, or what not. Interpretations of the high order will not of course differ so much as will those where the performer's own personality is not bound up with the composer's: there will be no trivial novelties for their own sake, no impulsive ill-assorted eccentricities. But still no two fine performers, however faithful and reverent, will see the music in exactly the same light: there is more than ample scope for individual interpretation in the high sense of that often-abused phrase. No doubt there are some who will call such performance "coldly intellectual" and not individual at all: it is difficult for those who regard music more or less as a series of sensuous or emotional titillations to bring themselves to judge anything as a whole. The scholarship which is in some sense or another a necessary part of a fine musical personality is surely not incompatible with human feeling: it is the performer who adds, in its due measure, the most of everything to what the composer has left who is the most truly individual,—he who supplements the most and contradicts not at all.

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PASSION PLAY AND MUSIC.

BY W. J. HENDERSON.

(The New York *Sun*, June 19, 1910.)

All the world is going to the Passion Play at Oberammergau. It is looked upon as a dramatic function of profound religious import. Few of those who attend it will remember that the Passion Play was originally a musical creation, and that the greatest art representations of the last days of the Redeemer are those of Sebastian Bach. The exhibition now to be given in Bavaria is the survival of a type which was forced out of general existence by abuses.

Students of drama know that at one time the Mysteries and Miracle Plays of Europe became disfigured with grotesque elements, buffoonery and even profanity, so that stern measures of repression became necessary. It was in the south of Germany, where, indeed, the sacred nature of the Mystery had been best preserved, that the most rigorous measures were taken.

The Archbishop of Salzburg issued a manifesto in 1779 condemning them for their mixture of sacred and profane features, for their evil influence in drawing people away from better modes of instruction, and their general laxity of precept. Active measures by the civil authorities of Bavaria and Austria followed the proclamation of the Archbishop.

One exception was made to the general ban. In 1633 the inhabitants of Oberammergau had vowed to perform the Passion Play once every ten years as a token of their gratitude at the cessation of a plague which had lately devastated their region. A deputation of the peasants waited upon Maximilian of Bavaria, and he granted their plea to be permitted to fulfil their vow on condition that everything profane or offensive to good taste should be expunged.

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A play which has come down from the early years of the seventeenth century seems to us to be very old, but the truth is that the performance of the Passion was at that time far from new. The dramatic presentation of the story of Christ's death and of other parts of His history dates back to the dawn of Christianity.

When the new religion was introduced into Greece and Rome, the people clung to their old dramas, in which the persons of their gods were held up to public veneration and the tenets of their ancient religious philosophy were eloquently published. The fathers of the new church perceived that such plays were hostile to the progress of the true faith, and so they set about the production of religious plays which should present to the people the facts of Christianity as attractively as the older plays presented the fictions of paganism.

This work began at least as early as the second century. A curious drama, long supposed to have been written by Gregory Nanzianzen, Patriarch of Constantinople, near the end of the fourth century, contains a curious mingling of Biblical personages, church hymns, and extracts from Greek plays. About a third of the verse, for example, is taken from Euripides. Brambs, a Leipsic scholar, has shown that this "Christ's Passion" dates from the tenth, not the fourth century, but even that makes it antedate all others with which we have any close acquaintance.

The true ancestor of the Passion Play was the liturgical drama, which developed in the early mediæval church out of the first essays at religious delineation in the forms of the service. This embryonic form was musical, for its text was delivered to the sober strains of the ecclesiastical chant. Thus the church slowly built up a ritual which offered no small amount of graphic interest to the eyes of the congregation. As ceremonials became more and more elaborate, they approached more and more closely the ground on which the ancient dramatic dance rested, and it was not long before they themselves acquired a distinctly dramatic character.

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con, and boys of the choir in certain ceremonies is associated with the use of melody and accent equally suited to the several rôles. Each festival play is an anniversary, and in the early church was celebrated with rites, chants, and ornaments corresponding to its origin. The passion was the subject of a series of little dramas enacted as ceremonials of Holy Week in all the Catholic churches.

Out of these ceremonials gradually grew the liturgical drama. The most ancient specimen of it which has come down to us is not a Passion play, but the story of the wise and foolish virgins and some companion pieces. They are found under the titles "Vierges sages et Vierges folles" in manuscript No. 1139 of the National Library at Paris. One part of the manuscript is a little play called "The Three Maries," which might have formed an epilogue to the Passion.

Dramas of this type developed in time to such theatrical proportions that they called for the use of a stage, which was erected before the screen which separates the choir from the nave; but before that the religious drama emerged from the church and became an open-air spectacle. For example, the "Fête of the Ass," celebrated on each recurring January 14 at Beauvais, dates from the eleventh century. This was a representation of the flight into Egypt. A beautiful young woman carrying in her arms an infant, gorgeously dressed, was mounted on an ass. Then she moved in a procession from the cathedral to the Church of St. Étienne.

The procession marched to the choir, while the girl, still riding the ass, took a position in front of the altar. Then the mass was celebrated, and at the end of each part the braying words "hin han" were

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chanted in imitation of the beast. The officiating priest, instead of chanting the "Ita missa est," invited the congregation to join in this imitation of the bray.

It is not difficult to imagine how such spectacles led smoothly to the open-air performance of dramas that represented various incidents in the Bible. When the Passion was first enacted in the open we cannot be perfectly certain, for the records of the period are imperfect. Lewis Riccoboni, who published in 1741, was quite sure that the Fraternity of Gonfalone, founded in 1264, was accustomed to enact the Passion in the Roman Coliseum, and that the performances lasted till Paul III. abolished them in 1549.

Riccoboni argues that not the performance, but the use of the Coliseum was interdicted. This matters not greatly, since it is perfectly certain that outdoor performances of the Passion took place in France before 1549.

It is established beyond doubt that near the end of the fourteenth century a company of players called the Fraternity of the Passion assisted at the festivities attendant upon the marriage of Charles VI. and Isabella of Bavaria. Later they gave public performances of their version of the Passion.

It was too long to be given at once, and was accordingly divided into several journées. It employed eighty-seven personages and made use of elaborate machinery. Scarcely any room is left for doubt that some of the scenes were sung and none at all that choruses were employed. The stage directions are not the least remarkable feature of this play. The baptism is set forth in this wise: "Here Jesus enters the waters of



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Jordan, all naked, and Saint John takes some of the water in his hand and throws it on the head of Jesus." Saint John says,—

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As it suits my simple skill,
Not the lofty rank you fill;
Unmeet for such great service I;
Yet my God, so debonair,
All that's wanting will supply.

Stage directions and text then follow thus: "Here Jesus comes out of the River Jordan and throws himself upon His knees, all naked before Paradise. Then God the Father speaks and the Holy Ghost descends in the form of a white dove upon the head of Jesus and then returns into Paradise; and note that the words of God the Father be very audibly pronounced and well sounded in three voices, that is to say a treble, a counter treble and a counter bass all in tune; and in this way must the following lines be repeated:—

Hic est filius meus dilectus,
In quo mihi bene complacui.
C'estui-ci est mon fils amé Jésus
Que bien me plaist; ma plaisance est en lui."

These ancient plays, of which the music was strictly ecclesiastic, were succeeded by the "sacre rappresentationi," dramatic representations of religious stories with elaborate action and scenery and music of secular character. The Italian form of sacred representation grew out of the poetic form called "laud." This in itself was one of the products of religious emotion. To observe it in its cradle, we must go back to the beginnings of Italian literature.

The seemingly endless series of battles between Emperor and Pope which scarred the soul of Italy through many years was at this time raging between Frederick II. and Innocent III. and Gregory IX. The land reeked with carnage, rapine, murder, fire, and famine. So great was the force of it all that the people fell into a state of religious terror. They believed that the vengeance of a wrathful God must immediately descend upon the country. As a penance the practice of flagellation was introduced.

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Against this horrible atonement came a violent reaction, and out of the reaction attempts to continue in a soberer and more rational form the propitiatory ideas of the flagellants. The chief furtherers of these reforms were lay fraternities calling themselves Disciplinati de Gesu Cristo.

From the outset these fraternities practised the singing of hymns in Italian, not Latin. These hymns dealt chiefly with the Passion. They were called "lauds," and had a rude directness and unlettered force which the Latin hymns never possessed.

Presently the Disciplinati became known as Laudesi. The master maker of lauds was Jacopone de Todi, and his most significant production took the form of a dialogue between Mary and the Saviour on the cross, followed by a lamentation of the mother over her son. Mary at one point appeals to Pilate, but is interrupted by the chorus of Jews crying, "Crucify him!"

Many other lauds, however, were rather more in the manner of short songs than in that of the subsequently developed cantata. The music employed was without doubt that of the secular songs of the time. It appears to have made no difference to the Italians what kind of tune they employed. They sang "the same strambotti to the Virgin and the lady of their love, to the rose of Jericho and the red rose of the balcony."

It was here then that the music of the Passion play turned its face away from ancient custom. The ecclesiastical chant, which was the song of the old liturgical drama, seems to have little or no place in the sacred representation, at any rate in the beginning. This difference established a point of departure which caused the entire lyric drama of the fourteenth, fifteenth, and sixteenth centuries, prior to the invention of dramatic recitative by the Florentines, to move in a musical world of its own. Where the secular lyric drama of the time led, the religious lyric play followed, and the apparatus of one was that of the other.

When recitative was born, the lyric drama, both sacred and profane, entered upon a new era. To be sure, the madrigal drama, as it has been called, continued to exist side by side with the new Florentine product for some years, but the popular possibilities of the new style soon drove the other out of the field.

The oratorios performed in the oratory of St. Philip Neri in Rome were in some instances set to music by so great a master as Palestrina, but his music could only have been of the old-fashioned polyphonic

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style. Palestrina was never a writer of the new solo recitative. But Emilio del Cavalieri's "Anima e Corpo," which Neri produced, was composed in the new manner and became the starting-point for a new development of the sacred musical play.

The special cultivation of the story of the Passion as a musical subject now went forward steadily. As early as 1530 there were Passions according to St. Matthew and St. John with German text, set to music by Johann Walther. The first published edition of a Passion is one according to St. Matthew, with music by Clemens Stephani, printed in Nuremberg in 1570. Versions by Melchoir Vulpius (1613), Thomas Mancinus (1620), and Christopher Schulz (1653) are known.

An important contribution to the development of passion music was that of Heinrich Schütz (born at Köstritz, Saxony, 1585, died at Dresden, 1672). He was a pupil of the famous Venetian master Giovanni Gabrielli, and was made chapel master at Dresden by the Elector George I. In his "Seven Last Words of Christ," produced in 1645, we find a fusing of all the elements which appear in earlier passion music and a foundation for the final form created by Bach. The work begins with a four-part chorus set to the words of the old hymn,—

"Since Christ our Lord was crucified
And bore the spear wound in His side."

An instrumental "symphony" follows and leads up to a recitative by the Evangelist (alto voice) who tells the story: "And it was close upon the third hour when they crucified the Lord and Jesus spake." The words of the Saviour are then uttered by a baritone: "Father, forgive them, for they know not what they do."



The narrative is not confined to one voice, but tenor and soprano also take part in it. The words "And at about the ninth hour He cried aloud and said" are set for a quartet, and so also are the words "And after He had thus spoken," etc. An instrumental "symphony" follows the close of the story, "And He gave up His spirit." The work ends with a chorus expressing the thoughts of the church.

The most significant musical feature of Schütz's work is its establishment of the Teutonic style of sacred recitative, clearly differentiated from both sacred and secular recitative as written by the Italians. We need not concern ourselves with the various versions of the Passion written between that of Schütz and those of Bach. It is, however, interesting to note the fact that the theatrical performance of the Passion gradually separated itself from the musical one, and that the latter even in the time of Schütz had once again found its home in the sanctuary. Thus we are not astonished when we find that in the day of the immortal Bach the musical treatment of the Passion was undertaken by him purely as part of his duties as cantor of the Thomas Church at Leipsic. His Passions were written, just as the ancient liturgical versions were, to be sung during Holy Week. Meanwhile the edict of 1633 seems to have operated to snuff out of existence all the dramatic versions of the Passion except that which still survives at Oberammergau.

Whether Bach or Handel knew the compositions of Schütz (which included settings of the Passion with recitatives in plain chant) we cannot be certain. It is probable that they did not. But none the less we must award to Schütz the credit of having shown the way to write an expressive and beautiful recitative rising at times to arioso, how to treat the choral parts with variety, and how to utilize the German hymn tune commonly called the chorale as the embodiment of the fundamental thought of the Christian people.

It seems, therefore, that the form of musical setting of the Passion which retains its power to move modern hearers rests upon principles enunciated as far back as 1645, and that these principles were in themselves derived from a commingling of elements found in the secular

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lyric drama, the ancient liturgical drama of the church, and the sacred presentations of the Italians.

On the other hand, the Passion Play enacted once in ten years at Oberammergau has no direct artistic connection with the musical works. It is simply one of the old Mysteries, preserved by reason of the simplicity and superior reverence of its style at a time when the inhabitants of the village were in a position to reinforce these claims by their own obligation to fulfil a vow. The Oberammergau performance attracts world-wide attention chiefly because people are eager to be astonished by seeing humble peasants acting tremendous parts with more effect than real actors could obtain. Meanwhile it may not be amiss to note, in passing, that the "St. Matthew" Passion of Sebastian Bach continues to be the greatest art work reared on the old ecclesiastic manner for presenting the story of the world.

POPULARITY.

(Mr. G. B. Shaw in the *Saturday Review*.)

But to all wildly popular things comes, suddenly and inexorably, death, without hope of resurrection. All the king's horses and all the king's men cannot set the street pianos playing "Nancy Lee" again, though the tune is as good as ever it was and they once played nothing else. No book within our recollection had so mad a vogue in America as Du Maurier's "Trilby": the elders of "Trilby's" day said there had been nothing like it since "Uncle Tom's Cabin." But the American booksellers still talk of the miracle of "Trilby's" death. They aver that the demand stopped in one day. When "La Fille de Madame Angot" was new, audiences used to encore the Conspirators' Chorus (borrowed from an old tune on which Beethoven wrote variations) half a dozen times. When Sir Charles Wyndham tried to revive the work, that chorus



passed without the slightest notice. The street-piano men of the East End will tell you that this psychological phenomenon repeats itself with every music-hall song that becomes the rage. For weeks and sometimes months nothing else will be listened to: there is no limit to the number of repetitions people will not only stand, but clamor for. Then in one day they will not tolerate it on any terms: it would be safer to play a Bach fugue.

Now this does not happen to the higher works of art. The masterpiece begins by fighting for its life against unpopularity, by which I do not mean mere indifference, but positive hatred and furious denunciation of it as an instrument of torture. Beethoven's Ninth Symphony did not "catch on" like the Intermezzo in "Cavalleria Rusticana": it was described even by eminent musicians as an outrage by a madman. But in the long run Beethoven leaves Mascagni nowhere even as a money-maker. And the same is true of all the masterpieces. If you bring authors to the test of how much money from first to last the public has paid for witnessing representations of their plays, you will find Shakespeare first and the rest nowhere in England; and, if you take all Europe, you will probably find Ibsen already far beyond many prime commercial favorites.

The time, also, has gone by for pretending that the appreciation of a work of any weight, whether it be a play, an opera, or a symphony, is a matter of one performance. Even when the author raises no hostility or misunderstanding by breaking new ground, as Beethoven did, yet it is not in the nature of things possible for a person to take in a play fully until he is in complete possession of its themes; or, to put it in another way, nobody can understand the beginning of a play until he knows the end of it,—a condition which cannot be fulfilled at a first hearing, and one which explains the fact that plays are often much

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worse received on their first night than later on, when newspaper notices and dinner-table discussion have made the audiences familiar beforehand with the main upshot of the story. In music this goes without saying: no one pretends to be able to follow the Ninth Symphony until he knows all the themes as well as he knows "God save the King." Now probably there are many more people who can pick up and remember a new tune at one hearing than can master a new idea at its first utterance. Ibsen's plays may fascinate at the first hearing, they may convince the people capable of them that they are worth persevering with, but you may see them ten times without getting near the end of them. Familiar as I am with Mr. Granville Barker's methods and ideas, I find that until I have been through his plays at least six times I have not got fairly hold of them; and though in my own plays I tell my story and fling my meaning at the audience with an old-fashioned violence which seems downright barnstorming in contrast with the subtler ways of Mr. Barker and Mr. Galsworthy, yet the verdicts founded on a single hearing of my plays are absurd enough to have become one of the standing jokes of the modern theatre; and I have never met any real expert who professed to get on easy terms with, say, "Major Barbara," in less than four visits.

OVERTURE TO THE OPERA "OBERON" . . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head

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and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.*

The first performance of "Oberon" in "its original shape" was at Leipsic, December 23, 1826.†

***

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London.

* The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. E. Seguin; Puck, Miss Geraldine Warden; Sir Huon, William Castle; Scherasmin, A. Laurence (*sic*); Oberon, G. F. Hall; Mermaid, Miss Isaacson (?). Carl Rosa conducted. A song "Where Love is, there is Home," arranged by Howard Glover from a theme in one of Weber's pianoforte sonatas, was introduced. The audience was not large, and it was cool.

† The part of Rezia was then taken by Miss Canzi, and that of Sir Huon by Vetter. Catherine Canzi, daughter of a Hungarian mother, was born at Baden, Austria, in 1805. She studied with several teachers, and became the pupil of Salieri in 1819. She sang at court concerts in 1821, appeared at the Court Opera House in operas by Rossini, and visited German opera houses as a "guest." In 1822 she went to Milan, where she studied with Banderali. She sang at La Scala in May, 1823, in Rossini's "Barbiere di Siviglia" and "L' Inganno Felice," sang with success in other Italian opera houses, returned to Germany in 1825, and was engaged for the Leipsic opera house. She visited London and Paris in 1826, but did not make a sensation. In 1827 she became a member of the Stuttgart opera house company, and remained there about ten years. In 1830 she married Wahbach, the stage manager of the opera house. She retired with a pension given by the King of Würtemberg.

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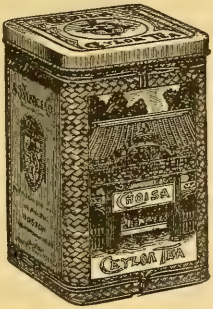
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The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4–4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

***

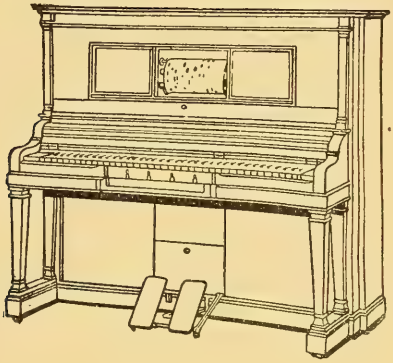
The story of Oberon was founded by J. R. Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux." As much fault has been found with the libretto

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and several have endeavored to tinker the opera, the remarks of Planché himself are of interest. They may be found in his "Recollections and Reflections" (London, 1872), vol. i. pp. 79–84: "Such was the state of music in England six-and-forty years ago that when, in conjunction with Bishop, I had made an attempt in my second opera, 'Cortez; or, the Conquest of Mexico' (produced November 5, 1823), to introduce concerted pieces and a finale to the second act more in accordance with the rules of true operatic construction, it had proved, in spite of all the charm of Bishop's melody, a signal failure. Ballads, duets, choruses, and glees, provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsman's Chorus and the diablerie in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English music *critics* to 'wind through a key-hole'! *

"An immense responsibility was placed upon my shoulders. The fortunes of the season were staked upon the success of the piece. Had I constructed it in the form which would have been most agreeable to me and acceptable to Weber, it could not have been performed by the company at Covent Garden, and if attempted must have proved a complete fiasco. None of our actors could sing, and but one singer could act—Madame Vestris, who made a charming Fatima. . . . No vocalist could be found equal to the part of Sherasmin (*sic*). It was, therefore, acted by Fawcett, and a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.' Braham, the greatest English tenor perhaps ever known, was about the worst actor ever seen, and the most unromantic person in appearance that can well be imagined. His deserved popularity as a vocalist induced the audience to overlook his deficiencies

* In a number of the *Quarterly Musical Magazine and Review* for June, 1825, a critic, describing the music of "Der Freischütz," says: "Nearly all that was not irresistibly ridiculous was supremely dull."—J. R. P.

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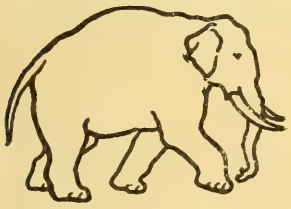
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in other qualifications, but they were none the less fatal to the dramatic effect of the character of Huon de Bordeaux, the dauntless paladin who had undertaken to pull a hair out of the Caliph's beard, slay the man who sat on his right hand, and kiss his daughter! Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability. . . .

"My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera, such as would be required at the present day. I am happy to say that I succeeded in that object, and had the great gratification of feeling that he fully appreciated my motives, and approved of my labors. On the morning after the production of the opera I met him on the stage. He embraced me most affectionately, and exultingly exclaimed, 'Now we will go to work and write another opera together, and *then* they shall see what we can do!'

"Much has been said of the want of human interest in the story. The same complaint might be made of nearly every drama founded on a fairy tale, or in which supernatural agency is employed to work out the plot. But it seems to have escaped the objectors that, as far as the expression of the passions is concerned, there can be no difference, either in words or music, whether the personages are mortals or fairies. The love, the jealousy, the anger, the despair of an elf or a demon must be told in the same language, and set to the same notes, as would be employed to express similar emotions in human beings, while much more scope is given to the fancy of the composer in the supernatural situations. But, independently of this argument, the trials of Huon and Rieza (*sic*) are among the severest known to humanity,—shipwreck on a desolate island, separation, slavery, temptation in its most alluring forms, and the imminent danger of death in the most fearful,—not, as the writer of 'The Life of Weber' incorrectly states, 'with the lily wand of Oberon always behind them,' but utterly hopeless of fairy aid; for the magic horn that should evoke it is lost before their trials commence, and only recovered at the last moment, to bring the opera to a happy termination. That I may have failed in my attempt to depict the passions aroused by those situations is another question, and that



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I leave the critics to decide. I simply contend that the charge of want of human interest in the story is not founded on fact."

***

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." Parke, the first oboist of Covent Garden, wrote in his Memoirs: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

***

Planché's libretto was translated into German by R. G. Th. Winkler, whose pseudonym was Th. Hell. An early version, "orchestrated, increased, and modified; from the pianoforte score by Franz Gläser," was produced in Vienna. Later the recitatives supplied by Benedict for performance in Italian were used in Germany, also *secco* recitatives by Lampert, the court conductor at Gotha; and recitatives by Franz Wüllner were approved in many German theatres. The character of the *Singspiel* therefore wholly disappeared. A new version of "Oberon," with libretto revised by Major Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day." Still another version was produced at the Dresden Court Opera, September 29, 1906. There was a new dialogue by an unnamed person, but Weber's music remained unchanged. The new dialogue was based on Hell's translation.

***

The woman who created the part of Rezia was Mary Anne Paton, who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the high school; and, as a little girl, she played the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions. She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as Susanna in "The Marriage of Figaro," triumphed gloriously, and was then engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her complexion

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clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity. . . . Her voice was sweet, brilliant, and powerful, its compass extending from A to D or E, and her intonation was correct. . . . Her style was naturally florid. . . . She had warm sensibility."

About this time Miss Paton fell madly in love with a young man named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy," was consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

Weber first heard Miss Paton—for she kept her maiden name—in his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote: "Miss Paton sang superbly."

Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton as Lady Lennox was well treated by her husband's family: "She was

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never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer:—

"He charged Lady Lennox with having transferred her affections from himself to Wood. The lady repelled the allegation indignantly. Crimination and recrimination followed; and Lennox, forgetful of every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

> 'The man who lays his hand upon a woman, save in the way of kindness,
> Is a wretch, whom 'twere gross flattery to call a coward.'

"The injured woman rose with a changed spirit, and left the house of Lord Lennox, never to return."

Wood and Miss Paton were married in 1831. The jewels given her by Lord Lennox were sold, and brought five hundred and twenty-nine pounds.

The Woods first visited the United States in 1833, and appeared at the Park Theatre, New York, in September. Richard Grant White is the author of this characteristic note: "Her voice was powerful, of uncommon compass, and agreeable in quality, although not sympathetic. Her vocalization was moderately good, her style brilliant; and as a bravura singer she could hold her own even with all but the greatest of the Italian prima donnas of her day. It was in finish of vocalization, in purity and simplicity of style in cantabile passages (supreme test of high vocal art), and in expression, that she fell short of their excellence. She was a 'fine woman,' but not handsome, her mouth being so large that when she opened it it became cavernous with stalactic teeth. But her eyes were bright, and her face when she was acting pleased her audiences. She had been married to Lord William Lennox, a squint-eyed scapegrace, who treated her so brutally that she obtained a divorce from him and eagerly accepted as her second husband Joseph Wood, a tall, handsome pugilist, whose fine, but quite uncultivated, tenor voice took him out of the prize ring, and who won her heart by giving her noble husband a thrashing. . . . Mrs. Wood was worshipped almost as if she had been a beauty. I remember, being at boarding-school, in the lowest form, how a young

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gentleman in the highest, the cock and the swell of the school—an awful being who had attained the mature age of perhaps seventeen years, and of whom it was said that he could raise whiskers,—returning from Philadelphia after the long vacation, brought with him a lithographic portrait of Mrs. Wood as Amina. This he had framed and hung in the most conspicuous part of his room, with a crimson cushion before it, upon which he compelled all his visitors to kneel, at least once, on pain of exclusion from his apartment and his good graces. The Woods preserved their popularity here until, on occasion of a petty quarrel with a New York actress named Conduit, there was a cabal raised against them, the American eagle screamed defiance, and amid a disgraceful disturbance, which attained almost the proportions of a riot, they were driven from the stage of the Park Theatre in 1836."

General James Watson Webb of the *Courier* was prominent in fomenting this row, which is described at length in the Memoirs above quoted. All sorts of missiles were thrown on the stage, from a cent to a piece of a bench six feet long. The friends of Wood—among them were Wetmore, Hone, Ogden, Pell, Livingstons, and Carrolls—presented the Woods with "a splendid service of plate." Of this service were two goblets with covers, "surmounted with a beautifully chased American eagle, of the frosted chasing, gilded inside richly, with scroll in front for engraving inscription."

The Woods made their first appearance in Boston, December 4, 1833, in an English adaptation of Rossini's "La Cenerentola." They were here again in 1835, 1836, 1840. And here, too, there were squabbles, which are described in Colonel W. W. Clapp's "Record of the Boston Stage."

In 1843 Mrs. Wood entered a convent, which she soon left. Her career as a public singer ended about 1844. She went into the country and took "a warm interest in the Anglican service," drilled a choir, and sang solos. She died in 1864. Her husband married a singer named Sarah Dobson, and died in 1890.

* * *

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at Lon-

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don early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828–29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first really given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

Mme. Parepa-Rosa and her company performed the opera in Philadelphia, March 9, 1870. The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. Zelda Seguin; Sir Huon, William Castle; Scherasmin, Mr. Lawrence (*sic*); Oberon, Mr. de Solla; Puck, Miss Warden. Carl Rosa conducted.

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SATURDAY EVENING, OCTOBER 22, at 8 o'clock

PROGRAMME

Bach . . . Brandenburg Concerto for String Orchestra, No. 3

Beethoven . . . . Symphony in D major, No. 2, Op. 36

Scriabine . . . . Symphonic Poem, "Le poème de l'extase"
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PROGRAMME

Bach . Brandenburg Concerto, No. 3, in G major, for Three Violins, Three Violas, Three Violoncellos, and Bass

I. Allegro moderato.
II. Allegro. (Harpsichord, Mr. MARSHALL.)

Beethoven . . . . Symphony in D major, No. 2, Op. 36

I. Adagio molto; Allegro con brio.
II. Larghetto.
III. Scherzo: Allegro; Trio.
IV. Allegro molto.

Scriabin . . . Symphonic Poem, "Le Poème de l'Extase," Op. 54
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CONCERTO IN G MAJOR, NO. 3 (OF THE BRANDENBURG SET), FOR THREE VIOLINS, THREE VIOLAS, THREE VIOLONCELLOS, WITH BASS.

JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This composition is the third of the six Brandenburg concertos. They were completed March 24, 1721. They were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, and he lived now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger.

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Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn and published by Peters, Leipsic, in 1850.

***

The concerto in Bach's day had these meanings: "(1) a music school; (2) either vocal or instrumental chamber music, a piece that is called 'concerto'; (3) violin pieces which are so arranged that each player will at a certain time be prominent, and play in turn with the other parts in rivalry. In such pieces, when only the first player dominates, and where only one of many violinists is prominent for remarkable agility, this player is called '*violono concertino.*'" ("Musicalisches Lexicon," by J. G. Walther, Leipsic, 1732.) It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appears in a treatise by Scipio Bargaglia, published at Venice in 1587, and that Giuseppe Torelli, who died in 1703, was the first to suggest a larger number of instruments in a concerto and to give the name to this species of composition, *concerto grosso.* But Michelletti, seventeen years before, had published his "*Simfonie et concerti a quatro*" and in 1698 his "*Concerti musicali,*" while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. Up to the middle of the seventeenth century the music specially for violin was composed almost exclusively of dance tunes, as courantes, gaillardes, pavanes, etc. These compositions bore the title *simfonia, capricio, fantasia, toccata, canzone, ricercare.* The first five words were used for instrumental pieces; the last two for pieces either for voices and instruments: sometimes for both. The title *ricercare* soon disappeared, *canzone* dropped out of sight, *toccata* was then a title reserved for harpsichord pieces, and toward the second half of the sixteenth century *simfonia* meant either an instrumental interlude or an overture. It was toward 1650 that the word *sonata* took the special meaning of an instrumental piece with accompaniment of organ or harpsichord and several other instruments, and in those days the *sonata* encroached on the rights of the *capricio* and *fantasia.* The claim of Torelli to the invention of the *concerto grosso* may be disputed; but it was he that determined the form of the grand solo for violin and

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The autograph title of this work is as follows: "Concerto 3^{30} a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo."

The first movement in a somewhat different form was used by Bach in the cantata, "Ich liebe den Höchsten von ganzem Gemüthe." Bach added two horns and three oboes obbligati.

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme. For instance, the motive of the first measure is used with a new figure in opposition. Then measures 4, 5, and 6 are contrapuntally treated. A half cadence on D introduces the working-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos and double-basses, until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this

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is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4.

II. Allegro, G major, 12-8. The theme, developed elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

There is no middle and contrasting movement. To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an andante from one of Bach's sonatas for violin solo. This was done when the concerto was played at concerts of the Philharmonic Society of New York, February 13, 14, 1903.

Symphony in D major, No. 2, Op. 36 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

In 1801 Beethoven's deafness, which had begun with a roaring in his ears, grew on him. He suffered also from frightful colic. He consulted physician after physician. He tried oil of almonds, cold baths and hot baths, pills and herbs and blisters. He was curious about galvanic remedies, and in his distress he wrote: "I shall as far as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,—a spring of marvellous virtues,—which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known to-day. Beethoven's house was on a hill outside the village, isolated, with a view

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of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. He had been in dismal mood since the performance of the First Symphony (April 2, 1800). The powers of darkness, "finstere Mächte," to quote Wasielewski's phrase, had begun to torment him. He had already felt the first attacks of deafness. It is possible that the first symptoms were in 1796, when, as a story goes, returning overheated from a walk, he plunged his head into cold water. "It would not be safe to say that the smallpox, which in his childhood left marks on his face, was a remote cause of his deafness." In 1800–1801 Beethoven wrote about his deafness and intestinal troubles to Dr. Wegeler, and to the clergyman, Carl Amenda, in Kurland. It was at the beginning of October, 1802, that Beethoven, at Heiligenstadt, almost ready to put an end to his life, wrote a letter to his brothers, the document known as "Beethoven's will," which drips yew-like melancholy.

Furthermore, Beethoven was still passionately in love with Giulietta Guicciardi, of whom he wrote to Wegeler, November 16, 1801: "You can hardly believe what a sad and lonely life I have passed for two years. My poor hearing haunted me as a spectre, and I shunned men.

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It was necessary for me to appear misanthropic, and I am not this at all. This change is the work of a charming child who loves me and is loved by me. After two years I have again had some moments of pleasure, and for the first time I feel that marriage could make me happy. Unfortunately, she is not of my rank in life, and now I certainly cannot marry." Beethoven, however, asked for her hand. One of her parents looked favorably on the match. The other, probably the father, the Count Guicciardi, refused to give his daughter to a man without rank, without fortune, and without a position of any kind. Giulietta became the Countess Gallenberg. Beethoven told Schindler that after her marriage she sought him out in Vienna, and she wept, but that he despised her.

Yet during the sad period of the winter of 1802–1803 Beethoven composed the Second Symphony, a joyous, "a heroic lie," to borrow the descriptive phrase of Camille Bellaigue. For many years biographers of Beethoven gave 1800 as the date of the composition. Autograph sketches bought by Kessler of Vienna, for from one florin twenty-five to three florins, at the sale of the composer's effects, fix the year as 1802. These sketches contain the musical ideas of the Pianoforte Concerto in D major (1805), of the overture on the name of Bach (1822), of an overture, or an opera, "Macbeth" (1808). The sketches for the symphony are mixed with those of three sonatas for pianoforte and violin (Op. 30); three pianoforte sonatas (Op. 31); the trio, "Tremate" (Op. 116). The symphonic sketches fill completely seven large pages.

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The autograph score of the Second Symphony has been lost, and it thus shared the fate of that of the First Symphony. The separate parts were published in March, 1804, by the Bureau of Arts and Industry (afterward Haslinger) at Vienna. The title ran: "Grand Symphony, composed and dedicated to His Highness Monseigneur the Prince Charles de Lichnowsky,* by Louis Beethoven, Op. 36." The score was not published until 1820.

The symphony was arranged by Beethoven as a trio for pianoforte, violin, and violoncello, and published in September, 1806. An arrangement by Ries as a quintet, with double-bass, flute, and two horns *ad lib.*, was published in 1807. Hummel's arrangement for pianoforte, with accompaniment of flute, violin, and violoncello, was published in London in 1826.

***

The first performance of the Second Symphony was at the Theater an der Wien, April 5, 1803. The programme included Beethoven's oratorio, "Christus am Oelberge," the First Symphony, the Concerto in C minor for pianoforte and orchestra, and, according to Ries, "a new piece which I do not remember." The rehearsal began at 8 A.M., and it was "a terrible one, which lasted two hours and a half, and left Beethoven more or less discontented." Ries adds: "The Prince Charles Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat, and wine to be brought in. He invited in a friendly manner every one to partake, and all helped themselves with both hands. As a result everybody grew good-humored. Then the prince demanded that the whole oratorio should be rehearsed again, so that it would go well at night, and the first work of this kind that Beethoven had produced might be performed publicly in a manner worthy of the composer. The concert began at six o'clock, but it was so long that certain pieces were not performed." The prices of admission were raised. Some were doubled, and the prices of the reserved seats were tripled. The receipts amounted to eighteen hundred gulden.

* An interesting account of this prince and his relations with Beethoven is to be found in "Beethovens Widmungen," by Dr. Carl Leeder, of Vienna, a series of articles contributed to *Die Musik*, Jahrg. III., Heft 12, 13, 19, 23; Jahrg. IV. (1904–1905), Heft 21, 22.

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The review of the concert published in the *Allgemeine musikalische Zeitung*, May 25, 1803, was very short, and no mention was made of the symphony. The reviewer gave four lines to the oratorio, and reproached Beethoven for having raised the admission prices. The symphony was performed at Leipsic, April 29, 1804, and Spazier characterized it as "a gross monster, a pierced dragon which will not die, and even in losing its blood (in the finale), wild with rage, still deals vain but furious blows with his tail, stiffened by the last agony." Spazier, who died early in 1805, was described by his contemporaries as a learned and well-grounded musician and a man of sound judgment.

A Leipsic critic found that the symphony would gain if certain passages were abbreviated and certain modulations were sacrificed. Another declared that it was too long; that there was an exaggerated use of the wind instruments; that the finale was bizarre, harsh, savage. Yet he added that there was such fire, such richness of new ideas, such an absolutely original disposition of these ideas, that the work would live; "and it will always be heard with renewed pleasure when a thousand things that are to-day in fashion will have been long buried."

***

This symphony was played in Boston on November 12, 1842, at a concert of the Boston Academy of Music, for the first time in the city "with full orchestra."

***

The sketch of Berlioz may here serve as an analysis: "In this symphony everything is noble, energetic, proud. The Introduction (largo) is a masterpiece. The most beautiful effects follow one another without confusion and always in an unexpected manner. The song is of a touching solemnity, and it at once commands respect and puts the hearer in an emotional mood. The rhythm is already bolder, the instrumentation is richer, more sonorous, more varied. An allegro con brio of enchanting dash is joined to this admirable adagio. The gruppetto which is found in the first measure of the theme, given at first to the violas and violoncellos in unison, is taken up again in an isolated form, to establish either progressions in a crescendo or imitative

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passages between wind instruments and the strings. All these forms have a new and animated physiognomy. A melody enters, the first section of which is played by clarinets, horns, and bassoons. It is completed *en tutti* by the rest of the orchestra, and the manly energy is enhanced by the happy choice of accompanying chords.

"The andante * is not treated after the manner of that of the First Symphony: it is not composed of a theme worked out in canonic imitations, but it is a pure and frank song, which at first is sung simply by the strings, and then embroidered with a rare elegance by means of light and fluent figures whose character is never far removed from the sentiment of tenderness which forms the distinctive character of the principal idea. It is a ravishing picture of innocent pleasure which is scarcely shadowed by a few melancholy accents.

"The scherzo is as frankly gay in its fantastic capriciousness as the andante has been wholly and serenely happy; for this symphony is smiling throughout; the warlike bursts of the first allegro are wholly free from violence; there is only the youthful ardor of a noble heart in which the most beautiful illusions of life are preserved untainted. The composer still believes in immortal glory, in love, in devotion. What abandon in his gayety! What wit! What sallies! Hearing these various instruments disputing over fragments of a theme which no one of them plays in its complete form, hearing each fragment thus colored with a thousand nuances as it passes from one to the other, it is as though you were watching the fairy sports of Oberon's graceful spirits.

* Berlioz here refers, of course, to the Larghetto. In a sketch-book of Beethoven, dated 1801–1802, the theme of this Larghetto is given to the horns, not to the strings.

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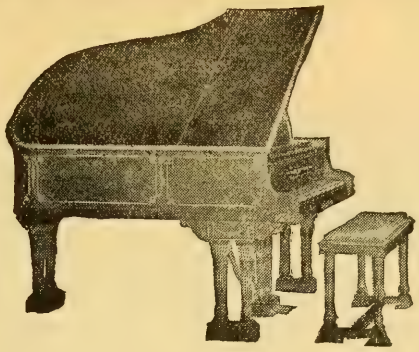
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"The finale is of like nature. It is a second scherzo in two time, and its playfulness has perhaps something still more delicate, more piquant."

* * *

The symphony was known in Paris to a few musicians soon after its performance. Habeneck told Schindler that, after he had received the First and Second Symphonies, he tried them with a small orchestra, and of all the composers who heard them Méhul was the only one who approved. "These symphonies led Méhul to compose three." As a matter of fact, Méhul wrote four, which were performed respectively in 1797, 1808, 1809, and 1810. Habeneck evidently referred to the last three. Two were published, one in G minor, one in D minor. It is probable that a movement of Beethoven's Second Symphony was performed in Paris, March 10, 1811, when a critic, Cambini, found the music at times barbarous, at times beautiful. "The composer seems to see doves and crocodiles shut up together." The whole symphony was performed at a sacred concert of the Opéra in 1821, although Kreutzer had clapped his hands to his ears at certain passages in rehearsal, and it took all his courage to produce the work. This was the Kreutzer to whom Beethoven dedicated his famous violin sonata, which moved Tolstoï to write his singular romance. And at this first performance in Paris the Allegretto of Beethoven's Seventh Symphony was substituted for the Larghetto, "to make the thing go." This Allegretto was imperiously redemanded. The Second Symphony was first played at a Conservatory Concert, April 25, 1830.

The symphony was probably in the repertory of the Philharmonic Society of London from the time of its foundation in 1813, but symphonies were not then designated on the programmes by their key. In 1825 the *Harmonicon* declared that the composer pretended to have new ideas, but there was no novelty in searching in the regions of grotesque melody and harshly combined harmonies. Yet the Larghetto, repeated on this occasion, was said to speak a language infinitely more intelligible than that of the majority of vocal compositions.

Spohr described in his Autobiography a singular attempt to perform

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this symphony in Italy in 1816. He wrote that in Venice in October of that year he was asked to direct it at a concert of amateurs. "I could not refuse, but I suffered much; for they were accustomed to other *tempi* than those I took, and they seemed to know nothing of that which gives to music nuances of force and gentleness, for they all worked and rasped with all their might, so that my ears rang all night from the infernal din." The symphony was performed at Florence in 1858 through the efforts of Sbolci. The Società Orchestrale Romana of Rome, led by Ettore Pinelli, put it for the first time on its programme at its sixty-seventh concert, February 4, 1885.

The first performance in St. Petersburg was on March 17, 1834; at Moscow, April 12, 1863. The symphony was not performed in Spain before 1878, when the nine symphonies were played at Madrid, led by Mariano Vazquez.

The first performance of the Second Symphony by the Philharmonic Society of New York was on April 22, 1843.

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

"The Poem of Ecstasy," Op. 54.

Alexander Nicholaevich Scriabin

(Born at Moscow, January 10,* 1872; now living at Moscow.)

"Le Poème de l'Extase" was performed for the first time by the Russian Symphony Society of New York in New York, December 10, 1908. Mr. Modest Altschuler conducted. It was afterward performed in Moscow, when Mr. Blumenfeld conducted, and in 1909 at St. Petersburg at one of the Belaïeff Symphony Concerts. It has also been per-

*This is the date given by Mrs. Rosa Newmarch in her biographical sketch contributed to Grove's Dictionary (revised edition, Vol. III., p. 402, 1908) (December 29, 1871, O. S.). The date January 6 has also been given.

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formed in other European cities, as Berlin, and at London, April 4, 1910, when Mr. Sergius Kussewitzky conducted the tenth concert of the London Symphony Orchestra.

Mr. Modest Altschuler, the conductor of the Russian Symphony Society of New York, which is now beginning its eighth season, has done much in the interest of Scriabin. He brought out Scriabin's Symphony No. 1 on February 28, 1907, when the composer was present, and the symphony was performed again on December 13, 1907. He brought out Symphony No. 3, "Le divin Poème," on March 14, 1907, and he purposes to perform the second symphony this season.

Scriabin's "Reverie" for orchestra was performed at a concert of the Cincinnati Orchestra in Cincinnati as early as December 2, 1900.

I am indebted to Mr. Altschuler for the following information about "The Poem of Ecstasy":—

"While I was in Switzerland * during the summer of 1907 at Mr. Scriabin's villa, he was all taken up with the work, and I watched its progress with keen interest. The composer of the "Poème de l'Extase" has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Mr. Scriabin is neither a Pantheist nor a Theosophist, yet his creed includes

* Mr. Altschuler writes that Scriabin has lived for the past seven years in Paris, Budapest, Berlin, and in Switzerland, and is at present dwelling in Moscow.

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ideas somewhat related to each of these schools of thought. There are three divisions in his Poem: 1. His soul in the orgy of love; 2. The realization of a fantastical dream; 3. The glory of his own art."

It has been said that the subject of "Le Poème de l'Extase" begins where that of "Le divin Poème" leaves off. The three divisions of the latter symphony, movements joined together without a pause, are "Luttes," "Voluptés," "Jeu divin" (Creative force consciously exercised).

"Le Poème de l'Extase," which is said "to express the joy of untrammelled activity," is scored for these instruments: piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, gong, bells, célesta, two harps, violin solo, and the usual strings.

Mr. Scriabin wrote a poem in Russian for this orchestral composition. It was published in Geneva, Switzerland, in 1906. Mr. Altschuler has kindly loaned his copy of this poem, and the following translation into English has been made expressly for this Programme Book:—

POEM OF ECSTASY.

By A. Scriabin.

(Literally translated by Lydia L. Pimenoff Noble, of Boston.)

The Spirit,
Winged by the thirst for life,
Takes flight
On the heights of negation.
There in the rays of his dream
Arises a magic world
Of marvellous images and feelings.
The Spirit playing,
The Spirit longing,
The Spirit with fancy creating all,
Surrenders himself to the bliss of love.
Amidst rising creations
He remains in languor.
By the height of inspiration

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He calls them to blossoming,
And intoxicated by flight
Is ready to sink into oblivion.
But suddenly—
Disquieting rhythms
Of dark foreboding
Rudely force themselves
Into the world enchanted.
But only for a moment.
With light effort
Of the divine will
He banishes
The horrid spectres,
And scarcely attained
The wished-for victory
Over himself,
The Spirit playing,
The Spirit caressing,
The Spirit, with hope summoning joy,
Surrenders himself to the bliss of love.
Amid the flowers of his creations
He lingers in a kiss,
With a whole world of excitements
He calls them to ecstasy.
Intoxicated with their breath,
Blinded by their beauty,
He rushes, he frolics,
He dances, he whirls;
With the whole gamut of sensations
He is spent, he is exhausted.
He is ready again to sink into oblivion,
But anew—
From the mysterious depths
Of the agitated Spirit
Stormily surges up
In threatening wave
An ugly crowd
Of wild terrors;
It threatens
To swallow everything.
The Spirit,
Winged by the thirst for life,
Takes flight
On the heights of negation.
There in the rays of his dream
Arises a magic world
Of marvellous images and feelings.
The Spirit playing,
The Spirit suffering,
The Spirit creating anguish with doubt,
Surrenders to the torture of love.
Amid the flowers of his creations
He lingers in torment,
With a whole world of agitations
He calls them to death.
Seized with tremulous fear,
He is ready to sink into oblivion,
But suddenly—
The gay rhythms
Of a bright premonition
In him are born.
Sweet moment!
With rays of hope
Anew illuminated,
With aspiration for life
He is again fired.
Wonderfully has he comprehended
The divine force
Of his will.
Into the dark abysses
With burning glance
He penetrates.
Filled with anger and revolt,
A bold challenge he hurls—
The strife is enkindled.
Yawn the gaping
Maws of monsters,
Menacingly flash
The passionate lightnings
Of the will divine,
All-conquering;
The dazzling reflections
With magic light
Illumine the world.

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Forgetting the purpose cherished,
The Spirit, intoxicated, surrenders to
the strife.
He is all rapture,
All bliss,
In this play,
Free, divine,
In this love-struggle.
In the marvellous grandeur
Of sheer aimlessness,
And in the union of counter aspirations,
In consciousness alone,
In love alone,
The Spirit learns
The nature of his divine being.
He understands
That he desires strife.
He wished,—
And events
In harmonious order
Encircled
This impulse.
A feeling capricious
Plays, changes,
And the universe
Vibrates with it,
Explaining it,
Affirming it.
He wishes victory,
He is victorious,
He triumphs!
And rejoicing he can
To his beloved world
At once return.
But by what is darkened
This joyful moment?
Just by this,
That he has attained his aim.
He regrets
The past strife;
And for a moment
He feels
Ennui, melancholy, emptiness.
But with thirst for life
Winged anew
He soars in flight
On the heights of negation.
There in the rays of his dream
Arises a magic world
Of marvellous images and feelings.
And by nothing troubled
He can eternally surrender
To his beloved visions.
But by what, by what, O, rebellious
Spirit
Again is thy peace broken?
No disquieting rhythms
Engloom thee,
No horrid spectres menace thee.
'Tis the disintegrating poison
Of monotony,
The worm of satiety,
That eats up feeling.
And with a cry of pain
The universe resounded:
Something else!
Something new!
By pleasure exhausted,
By pleasure, not by life,
The Spirit takes flight
Into the domain of grief and suffering.
In free return to the world of turmoil
and troubles
He marvellously comprehends
The meaning of the mystery of the
depths of evil.
Again open the black maws,
Again they yawn, threaten to engulf,
Again the struggle and effort of the will,
The desire to conquer all.
Again there is victory, again intoxica-
tion,
And rapture,
And satiety.
With this quickened rhythm
Let the pulse of life beat stronger!

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I create by negation
Of all forms previously lived through.
I am eternal
Negation.
More,
Ever more!
Stronger,
More tender,
New pangs,
New blisses.
Enjoying this dance,
Choking in this whirlwind,
Forgetting the aims of cherished aspirations,
The Spirit surrenders to the play of intoxication.
On mighty wings
Of new quests
Into the domain of ecstasy
He takes swift flight.
In this unceasing change,
In this flight, aimless, divine,
The Spirit comprehends himself
In the power of will
Alone, free,
Ever-creating,
All irradiating,
All vivifying.
Divinely playing,
In the multiplicity of forms.
He comprehends himself
In the thrill of life,
In the desire for blossoming,
In the love-struggle.
The Spirit playing,
The Spirit flitting,
With eternal aspiration
Creating ecstasy,
Surrenders to the bliss of love.
Amid the flowers of his creations
He lingers in freedom.

"I call you to life,
Hidden aspirations!
You, submerged
In the gloomy depths
Of the creating Spirit,
You, timorous
Germs of life,
To you a challenge
I bear!
Henceforth you are free!
Separate, blossom,
Rise up against each other,
Ascend to the heights,
That in sweet bliss
You may comprehend yourselves as entity,
And lose yourselves in me!
Rise against each other,
Arise against me,
Deny and love!
Arise against me, ye peoples and elements,

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Arise, ye horrors,
Strive to annihilate me,
Gaping jaws of dragons,
Encoil me, serpents, strangle, sting!
When everything arises
Against me,
Then I will begin
My
Play.
O, world expectant,
World exhausted!
Thou thirstest to be created,
Thou seekst a creator.
To me fluttered
A tender-sweet moan,
A call.
I come.
I already dwell in thee,
O, my world!
In the mysterious charm
Of feelings unfathomed,
In the crowd of dreams and fancies,
In the fire of inspiration,
In the search for Truth,
In the desire forbidden
For freedom divine.
O, my world beloved,
I come.
Thy dream of me—
'Twas I coming into existence.
I already manifest myself
In the secret presence
Of the scarcely tangible
Breath of freedom.
Thy being
Has already seized,
Light
As the phantom of a dream,
The wave
Of my existence.
Thou hast already trembled.
I am the freedom by thee beloved,
Thou art my beloved world!
I come
To blind thee
By the magnificence
Of dreams enchanted;
I bring thee
The magic charm
Of burning love
And caresses unknown.
Yield trustingly to me!
I will overtake thee in an ocean of bliss,
Enamoured, beckoning, caressing,
Now surging like a mighty billow
Now but at distance playing
And kissing thee
Only with sprays.
And thou wilt madly desire
Something other,
Something new!
And then in a shower of blossoms
I will fall upon thee,
With the whole gamut of perfumes.
I shall fondle and exhaust,
With the play of perfumes,
Now subtle, now poignant,
With the play of touches,
Now light, now forceful.
And languishing,
Thou wilt passionately
Whisper:
More,
Still more!
Then I shall rush upon thee
With a crowd of horrid monsters,
With a wild terror of torments.
I will creep with the writhing brood of serpents,
And will sting and strangle!
And thou wilt desire
Ever more madly, ever more strongly.
Then I shall fall upon thee
In a rain of marvellous suns.
I shall enkindle you with the lightnings
Of my passion—

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The most mysterious.
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Of freedom and bliss.
Having created thee multiple,
And having raised ye,
Legions of feelings.
O, pure aspirations,
I create thee,
A complex entity,
A feeling of bliss
Embracing all of you.
I am a moment illuminating eternity.
I am affirmation,
I am ecstasy."
By a general conflagration
The universe is embraced.
The Spirit is at the height of being.
And he feels
The tide unending
Of the divine power,
Of free will.
He is all-daring.
What menaced—
Now is excitement,
What terrified
Is now delight,
And the bites of panthers and hyenas
have become
But a new caress,
A new pang,
And the sting of the serpent
But a burning kiss.
And the universe resounded
With the joyful cry,
I am.

***

Scriabin was educated in the Cadet Corps for a military life, but he preferred to be a musician, and he entered the Moscow Conservatory, where he studied the pianoforte under Safonoff and composition under Serge Taneïeff, and won a gold medal in 1892. Having been graduated at the Conservatory, he travelled, and he attracted attention as pianist and composer in Paris, Brussels, Amsterdam, and other cities. Thus he played the pianoforte in Paris, January 15, 1896, and two years later (January 31), with his wife, gave there a concert of his works.

He taught the pianoforte at the Moscow Conservatory from 1898



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to 1903, but of late years he has given himself chiefly to composition. He visited the United States in the season of 1906–07, and he made his first appearance before an American public in New York with the Russian Symphony Orchestra, December 20, 1906, when he played his own concerto, nocturne for the left hand, mazurka, and étude.

His chief works are as follows:—

ORCHESTRAL: Reverie, Op. 24; Symphony in E major for full orchestra and chorus, Op. 26; Symphony No. 2, C major, for full orchestra, Op. 29; "Le divin Poème," Symphony No. 3, C major, for full orchestra, Op. 43; "Le Poème de l'Extase," Op. 54.

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LISZT.

(From the New York *Sun*, August 14, 1910.)

The future bibliographer of Liszt literature has a heavy task in store for him, for books about the great Hungarian composer are multiplying apace. Liszt the dazzling virtuoso has long been a theme with variations, and is, we suspect, a theme nearly exhausted; but Liszt as tone poet, Liszt as song writer, as composer for the pianoforte, as littérateur, the man, the wickedest of Don Juans, the ecclesiastic,—these and a dozen other studies of the most Protean musician of the last century have been appearing ever since the publication of Lina Ramann's vast and sentimental biography. Instead of there being a lack of material for a new book, there is an embarrassment, not always of riches, from industrious pens, though few are of value. The Liszt pupils have had their say, and their pupils are beginning to intone the psalmody of uncritical praise. Liszt the romantic, magnificent, magnanimous, supernal, is set to the same old harmonies, until the reader, tired of the gabble and gush, longs for a biographer who will riddle the various legends, and once for all prove that Liszt was not perfection, even if he was the fascinating Admirable Crichton of his times.

Yet, and the fact sets us wondering over the mutability of fame, the Liszt propaganda is not flourishing. A well-known pupil and admirer of the master in Berlin assured us that Liszt is heard in all the concerts in Germany, but the public is lukewarm. Richard Strauss is more eagerly listened to. Liszt's familiar remark, "I can wait," provoked from the authority above mentioned the answer, "Perhaps he has waited too long." We are inclined to disagree with this dictum. Liszt once had musical and unmusical Europe at his feet. His success was called comet-like, probably because he was born in the comet year 1811, also because his hair was long and his technique transcendentally brilliant. His critical compositions were received with less approval. That such an artist of the keyboard could be also a successor to Beethoven was an idea mocked at by the conservative Leipsic school.

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Besides, he came in such a questionable guise as a *Symphoniker*. A piano concerto with a triangle in the score (the E-flat), compositions for full orchestra which were called symphonic poems, lyrics without a tune, that pretended to follow the curve of the words; finally, church music, solemn masses through which stalked the apparition of the haughty Magyar chieftain, accompanied by echoes of the gypsies of the putzta (the Graner mass),—no, it was too much for ears attuned to the suave, melodious Mendelssohn. Indeed, the entire Neo-German school was too exotic for Germany. Berlioz, a half-mad Frenchman; Richard Wagner, a crazy revolutionist, a fugitive from Saxony; and the Hungarian Liszt, half French, wholly diabolic,—of such were the uncanny ingredients of the new music. And then were there not Liszt and his Princess Wittgenstein at Weimar, and the crew of pupils, courtiers, and Bohemians who collected at the Altenberg? Decidedly, these people would never do, even though patronized by royalty. George Eliot and her man Friday, proper British persons, were shocked when they visited Weimar.

Liszt survived it all and enjoyed, notwithstanding the opposition of Ferdinand Hiller, Joseph Joachim, the Schumanns, later Brahms and Hanslick, the pleasure of hearing his greater works played, understood, and applauded. In commemoration of the fiftieth anniversary of the Tonkünstlerverein, founded by Liszt, there is to be a meeting at Weimar next June, a week after Whitsuntide. All musical Europe will assemble to honor the memory of the composer, whose one hundredth birth anniversary occurs the following October 22 (1911). Looking backward in an impartial manner, it cannot be said that the Liszt compositions have suffered from the proverbial neglect of genius. A Liszt orchestral number, if not imperative, is a matter of course at most symphony concerts. The piano music is done to death, especially the Hungarian Rhapsodies. Liszt has been ranged; the indebtedness of modern music to his pioneer efforts has been duly credited. We know that the "Faust" and "Dante" symphonies (which might have been called symphonic poems) are forerunners not only of much of Wagner, but of the later group from Saint-Saëns to Richard Strauss. Why, then, the inevitable wail from the Lisztians that the Liszt music is not heard? "Christus" and the other oratorios and the masses might be heard oftener, and there are many of the churchly compositions yet unsung that would make some critics sit up. No, we are lovers of Liszt, but the martyrdom motive has been

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sounded too often. In a double sense a reaction is bound to come. The true Liszt is beginning to emerge from the clouds of legend, and Liszt the composer will be definitely placed. A little disappointment will result in both camps,—the camp of the ultra-Liszt worshippers, which sets him in line with Beethoven and above Wagner, and the camp of the anti-Lisztians, which refuses him even the credit of having written a bar of original music. How Wagner would have rapped the knuckles of these latter! How he would have told them what he so often wrote to Liszt: "Ich bezeichne dich als Schöpfer meiner jetzigen Stellung. Wenn ich komponiere und instrumentiere—denke ich immer nur an dich . . . deine drei letzten Partituren sollen mich wieder zum Musiker weihen für den Beginn meines zweiten Aktes ['Siegfried'], den dies Studium einleiten soll."

Did Wagner mean it all? Yes, he couldn't deny what is simply matter of dates. Liszt preceded Wagner. Otherwise how explain that yawning chasm between "Lohengrin" and "Tristan"? Liszt, an original stylist and a profounder musical thinker than Berlioz, had intervened. Nevertheless, Liszt learned much from Berlioz, and it is quite beside the mark to question the greater power of Wagner over both the Frenchman and the Hungarian. Wagner, like the Roman conquerors, annexed many provinces and made them his own. Let us drop these futile comparisons. Liszt was as supreme in his domain as Wagner in his; only the German had the more popular domain. His culture was intensive, that of Liszt was extensive. The tragedy of it was that Liszt lived to hear himself denounced as an imitator of Wagner; butchered to make a Bayreuth holiday. The day after his death in 1886, the news went abroad in Bayreuth that the "father-in-law of



Wagner" had died; that his funeral might disturb the success of the current music festival! Liszt, who had begun his career with a kiss from Beethoven; Liszt, whose name was a flaring meteor in the sky of music when Wagner was starving in Paris; Liszt, the path-breaker, meeting the usual fate of such a Moses who never conquered the soil of the promised land, the initiator, at the last buried in foreign soil (he loathed Bayreuth and the Wagnerians) and known as the father-in-law of the man who eloped with his daughter and had borrowed of him everything from money to musical ideas. The gods must dearly love their sport.

The new books devoted to Liszt, his life and his music, are by Julius Kapp, August Göllerich (in German), Jean Chantavoine and Calvocoressi (in French). The Ditsons have reissued "Franz Liszt," by Raphael Ledos de Beaufort, full of old-fashioned romance, the best part of the book being the appendix reprinted from the *Sun* of last summer, "Franz Liszt in Rome," by Nadine Helbig (Princess Schabawska). These works, ponderous in the case of the Germans, represent the vanguard of the literature that is due the anniversary year. To M. Chantavoine may be awarded the merit of the most symmetrically told tale; however, he need not have repeated Janka Wohl's doubtful mot attributed to Liszt apropos of priestly celibacy: "Gregory VII. was a great philanthrope." This reflects on Madame the Princess Wittgenstein, and Liszt, most chivalric of men, would never have said anything that might present her in the light of pursuing him with matrimonial designs. That she did is not to be denied. Dr. Kapp's volume, "Franz Liszt," is often severe on his hero. Is any man ever a hero to his biographer? He does not glorify his subject, and for the amiable weakness Liszt displayed for princesses and other noble dames Dr. Kapp is sharp in his commentary. The compositions are fairly judged, neither in the superlative key nor condescendingly as of mere historic interest. There are over 1,300, of which about 400 are original. Liszt wrote too much, although he was a better self-critic than was Rubinstein. New details of the quarrel with the Schumanns are given. The gifted pair do not emerge exactly in an agreeable light. Liszt it

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was who first made the piano music of Robert Schumann known. Clara Schumann, with the true Wieck provinciality, was jealous of Liszt's influence over Robert. Then came the disturbing spectre of Wagner, and Schumann could not forgive Liszt for helping the music of the future to a hearing at Weimar. The rift widened. Liszt made a joke of it, but he was hurt by Schumann's ingratitude. Alas! he was to be later hurt by Wagner, by Joachim, by Brahms. He dedicated his B minor sonata to Schumann, and Schumann dedicated to him his noble fantasie in C. After Schumann's death his widow brought out an edition of this fantasie with the dedication omitted. The old-fashioned lady never forgot nor forgave.

We consider the Kapp biography both solid and dull. The Göllerich book chiefly consists of a chain of anecdotes in which the author is a prominent figure. Herr Kapp in a foot-note attacks Herr Göllerich, denying that he was much with Liszt. How these Liszt pupils love each other! Joseffy, who was with the master two summers at Weimar, though he never relinquished his proud title of Tausig scholar, when the younger brilliant stars Rosenthal, first a Joseffy pupil, Sauer, and others cynically twitted him about the admiration of Liszt's playing,—then over seventy, at the time Rosenthal was with him,—Joseffy answered: "He was the unique pianist." "But you were very young when you heard him" (1869), they retorted. "Yes, and Liszt was ten years younger too," replied the witty Joseffy.

Göllerich relates the story of the American girl who threw stones at the window of the Hoffgartnerei, Listz's residence in Weimar, and when the master appeared above she called out, "I've come all the way from America to hear you play." "Come up," said the aged magician, who recalled Merlin in appearance, "I'll play for you." He did, much to the scandal of the Liszt pupils assembled for daily worship. The anecdotes of Tausig, and the stolen score of the "Faust" symphony (Liszt generously stated that the score was overlooked), and of the impassioned Olga Janina, who tried to kill the pianist, and, failing, wrote two insulting books about him, are set forth in the Göllerich book. The Liszt literature needs much sifting.



The darling of the gods, fortune fairly pursuing him from cradle to grave, the existence of this genius was far from happy. His closing years were melancholy. The centre of the new musical life and beloved by all, he was a lonely, homeless, disappointed man. His daughter Cosima, a dweller among memories only, said her husband's music, the music of her father, did not exist for her. Weimar had been swallowed by Bayreuth, and the crowning sorrow for Liszt lovers is the tomb of Liszt in Bayreuth. It should be in his beloved Weimar. He died uttering the word "Tristan." He lies in the shadow of his dear friend Wagner, he, the "father-in-law of Wagner." Pascal was right. No matter the comedy, the end of life is always tragic. Perhaps, if the tragedy had come to Franz Liszt earlier, he might have profited by the uses of adversity, as did Richard Wagner, and thus achieved the very stars.

"Finland," Symphonic Poem for Orchestra, Op. 26, No. 7.
Jean Sibelius.

(Born at Tavesthus, Finland, December 8, 1865; now living at Helsingfors.)

"Finlandia: Tondight för orkester," Op. 26, No. 7, was composed in 1894, some years before the loss of Finland's identity as a nation, yet it is said to be so national in sentiment, "and it evokes such popular enthusiasm in the composer's native land, that during the comparatively recent political conflict between Russia and Finland its performance is said to have been prohibited." It is not a fantasia on genuine folk-tunes. The composer is the authority for this statement. Mrs. Newmarch says: "Like Glinka, Sibelius avoids the crude material of the folksong; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me,

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'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.'"

"Finlandia" was performed for the first time in America at a Metropolitan Opera House Concert in New York, December 24, 1905. Mr. Arturo Vigna conducted. It was performed at concerts of the Russian Symphony Society, Mr. Modest Altschuler conductor, in Carnegie Hall, New York, December 30 and 31, 1905.

The first performance of this symphonic poem in Boston was by the Boston Symphony Orchestra, Mr. Fiedler conductor, November 21, 1908.

The following note is from a programme of the Russian Symphony Society:—

"'Finland,' though without explanatory sub-title, seems to set forth an impression of the national spirit and life. . . . The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, Andante sostenuto (alla breve). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an allegro moderato episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. . . . With a change to Allegro, the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and

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first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."

"Finland" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, and strings.

***

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the Helsingfors Conservatory under Martin Wegelius, then with Albert Becker and Woldemar Bargiel at Berlin (1889–90) and with Fuchs and Goldmark at Vienna (1890–91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*" *

His chief works are the Symphony No. 1, E minor, composed in 1899; Symphony No. 2, D major (1901–02); Symphony No. 3,† led by the composer in St. Petersburg in November, 1907; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela," Op. 22, No. 3, and "Lem-

* This stipend has been withdrawn, according to report.

† The Symphony No. 3, C major, Op. 52, was performed in New York at a concert of the Russian Symphony Society, January 16, 1908.

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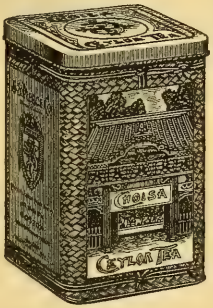
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minkäinen's Home-faring," Op. 22, No. 4); "Finlandia," symphonic poem; overture and orchestral suite "Karelia," Op. 10 and Op. 11; "In Memoriam," funeral march for orchestra, Op. 59; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Varsang," Op. 16; "En Saga," tone poem, Op. 9; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic Concert, November 30, 1906; Suite from the incidental music to Strindberg's fairy play, "Svanehvit," Op. 54; symphonic poem, "Nächtlicher Ritt und Sonnenaufgang," Op. 55; string quartet, "Voces intime," Op. 56; Valse Triste for orchestra from the music to Arvid Järnefelt's drama "Kuolema" (Death); "Des Feuer's Ursprung," cantata; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra, Op. 33; Sonata for pianoforte, Op. 12; pianoforte quintet, string quartet, Fantasia for violoncello and pianoforte; "Kylliki," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, also Op. 5, 13, 15, 18, 26, 27, 31, 36, and transcriptions for the pianoforte of his songs; choruses and many songs, Op. 13, 31, 36, 37, 38,—fifteen have been published with English words.

***

These works of Sibelius have been performed in Boston by the Boston Symphony Orchestra:—

Symphony No. 1, E minor, Op. 39, January 5, 1907, Dr. Muck conductor.

Symphony No. 2, D major, Op. 43, March 12, 1904, Mr. Gericke conductor; January 1, 1910, Mr. Fiedler conductor.

Concerto in D minor, for violin and orchestra, Op. 47, April 20, 1907 (Mme. Maud Powell, violinist).

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"A Song of Spring" for orchestra, Op. 16, November 21, 1908, Mr. Fiedler conductor.

"Finland," symphonic poem, Op. 26, No. 7, November 21, 1908, Mr. Fiedler conductor.

"A Saga," tone poem for orchestra, Op. 9, March 5, 1910, Mr. Fiedler conductor.

"Élégie and musette from suite "Christian II.," Op. 27, April 2, 1910, Mr. Fiedler conductor.

Valse Triste,* Op. 44, from the music to Järnefelt's "Kuolema," April 2, 1910, Mr. Fiedler conductor.

*
* *

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius, a Finnish Composer," 24 pages (1906), are here pertinent:—

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish

* In the index to volume 29 of the Programme Books of the Boston Symphony Orchestra it was stated that this performance was probably the first in America, for no record of an earlier performance was at hand. I have since learned that the Valse Triste was played at Minneapolis and St. Louis before it was played in Boston.

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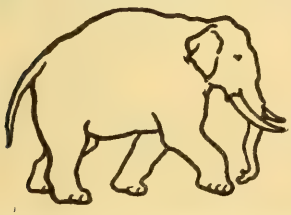
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and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees * to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose, and possessed of a latent energy which, once aroused, is not easily diverted or checked.

* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat-sounding box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects, —greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber-shops for the use of the customers.—P. H.



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. . . "Many so-called Finnish folk-songs are of Scandinavian origin. That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm, and Järnefelt, and in the music of Sibelius.

. . . "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo:*—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos.* In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the cor anglais. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it

JOHN H. DENSMORE

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voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

***

Dr. Walter Niemann's critical remarks are also interesting:* "Sibelius's music has as its basis, first of all, nationality, pure 'home art,' to employ this misused word correctly for once. The subjects which he chooses for vocal or instrumental representation tell us that; the forms of the native runic lays, of the national epic 'Kalevala,' of the native authors Runeberg and Topelius come to life again in tones. . . . It is the music of a dreaming, melancholy deep affliction; of ardent impetuous longing for the sun; of suppressed hope, of wilful boldness —a music of the tenderest, most intimate nature-poesy, in a style of the most refined type. It has in common with the rest of Scandinavian music the closely-knit, as we are used to say—'short-breath' melody and fundamental melancholy, which latter with Sibelius, generally takes at once the tone of a veiled, reflective mood of infinity, as it spreads over the poor country of the 'thousand seas,' guided by the magical and pale-shimmering midnight sun—over the endless, unvaried moor and forest and roaring waterfalls, with their short summer. One falls directly into the train of this mood in his 'Saga' . . . one of the most magnificent, most heart-rending and strongly affecting tone-pictures of our time—in which, as one can perceive easily, Sibelius has set forth in tones for posterity the present lot of his people. . . . We do not need a 'programme' for his 'Saga' to tell us every moment what hovered before the composer. Only one thing characteristic of the young Norse school is lacking in his works—the cheerful, joyous element. Sibelius's art is profoundly, formidably earnest and serious —everything appearing gray enveloped in gray, with scarcely a gleam of sun-light to brighten the fundamental mood of longing and deep affliction. . . . Sibelius's name will never 'set' for Finland; he is her

* This translation into English was made by Mr. Hubbard William Harris when he was editor of the Programme Books of the Chicago (now Theodore Thomas) Orchestra.

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greatest national composer—her Runeberg of music. No composer has described in music the fate of an entire people more truly and sympathetically than Sibelius has done already."

***

The *Musical Courier* (London) published in 1899 a sketch of the early history of music in Finland. This article, signed A. Ingman, is of interest in connection with the performance of Sibelius's two pieces.

"For the right judgment of the character of this music a short preliminary sketch as to the origin of the people seems necessary. We learn from history that the Finns belong to a tribe of the Aryan and Turanian race, called Ugro-Finns, being first spoken of in the second century by Ptolemæus. About five hundred years later they settled on the Finnish peninsula, gradually driving the Laps, who then occupied the country, towards the North, into those regions now known as Lapland. In the twelfth century Swedish influence took root among the people, when King Erik Yedwardson undertook the first crusade to Finland, the inhabitants of which in 1157 became converts to the Christian faith, the two first bishops—Saint Henry and Saint Thomas—being, by the way, English by birth. By a treaty from 1323 the whole country was subdued, remaining under Swedish government until 1809, when, after several wars with Russia, Tsar Alexander I. became Grand Duke of Finland, confirming by his 'Act of Assurance to the Finnish people,' their religion, their laws, and their constitution, as runs the edict, 'for the time of his reign and the reigns of his successors.'

"The rich imagination of the Finns and their prominent mental endowments are manifested in their mythology contained in the grand national epic, 'Kalevala.'* The folk-songs testify the deep musical

* Max Müller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shahnameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenæum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow." The "Kalevala," translated from the original Finnish by W. F. Kirby, F.L.S., F.E.S., corresponding member of the Finnish Literary Society, was included in 1908 in Everyman's Library, and is therefore within the reach of all.—P. H.

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vein of the people. The Finnish tunes are of a simple, melancholy, soft character, breathing the air of the lonely scenery where they were first sung; for there is a profound solitude in that beautiful 'land of the thousand lakes,' as it has been called, a loneliness so entire that it can be imagined only by those who have spent some time there, an autumnal day, for instance, in those vast forests, or a clear summer night on one of its innumerable waters. There is a sublime quietude, something desolate, over those nights of endless light, which deeply impresses the native, and still more strangely touches the mind of the foreigner. At intervals such a one is overcome by those moods, often pictured in the songs, some of which are full of subdued resignation to fate, most touchingly demonstrating that the people 'learned in suffering what it taught in song.' The rough climate made the Finns sturdy in resistance, and all the hard trials which in course of time broke in upon them were braved valiantly, until better days dawned again. This theme of a 'hope on, hope ever,' is highly applicable to the nation. Even some of their erotic songs bear this feature,—the rejected lover seldom despairs,—although there are, of course, exceptions of a very passionate colouring. Many are a mere communion with the singer's nearest and truest friend,—the beauty of nature around him.

"The original instrument (constructed somewhat like a harp) to which these idyllic strains were sung is called 'Kantele.' * The national epic, 'Kalevala,' translated into English by Mr. Crawford, contains the ancient myth of the origin of this instrument, beginning with the fortieth canto.

"Wainamoinen, the inspired bard and ideal musician—thus runs

* A kantele was shown at the Paris Exposition of 1889. It was a horizontal sort of the lute as known to the Greeks. It had sixteen steel strings, and its compass was from D, third line of the bass staff, to E, fourth space of the treble staff, in the tonality of G major. Its greatest length was about thirty inches; its greatest width, about ten inches. The late General Neovius, of Helsingfors, invented a kantele to be played with a bow in the accompaniment of song. This instrument looks like a violin box; it has two strings, and requires two players, who, on each side of the instrument, rub a bow on the string nearer him. For a minute description of this kantele and the curious manner of tuning see Victor Charles Mahillon's "Catalogue du Musée instrumental du Conservatoire Royal de Musique de Bruxelles," vol. iii. pp. 9–11 (Ghent, 1900).—P. H.

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the tale—out of the jawbones of a big fish had made himself an uncommonly lovely specimen of an instrument, which he called kantele. For strings he took some hairs from the mane of the bad spirit's (Hiisi's) horse, which gave it a mysterious, bewitching sound. When singing to its accompaniment, he, by his soul-compelling mighty melodies, awakened the sympathy of all beings, charming and ruling the powers of nature around him. The sun, the moon, and the stars descended from heaven to listen to the songster who was himself touched to tears by the power of his own song.

"His happiness, however, did not last very long. The harp, his greatest comfort, was lost in the waves, where it was found by the sea nymphs and the water king, to their eternal joy. When sounding the chords to their fair songs of old, the waves carried the tunes along to the shores, whence they were distantly echoed back by the rocks around; and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the clear northern summer nights.

"Deploring the loss of his kantele, old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. There he happened to see a young birch complaining of its sad lot: in vain, it said, it dressed itself so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves, nobody enjoyed it. It was born to 'lament in the cold, to tremble at the frost' of the long dreary winter. But the songster took pity upon it, saying that from it should spring the eternal joy and confort of mankind, and so he carved himself a new harp from the tender birch-tree's wood. For chords he asked the tresses of a beautiful maiden, whom he met in the bower waiting for her lover. By means of this golden hair, her languishing sighs crept into the instrument, which sounded more fascinating than ever the old one did. This restored to the bard the full possession of his supernatural power. His success henceforth was something unheard of.

"The following cantos may be regarded as proofs of the influence of Christianity upon the epic: A maiden, Mariatta, and a child (the

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Virgin Mary and Christ) came to deprive the bard of his reign. He found that his time had come to an end, and he once more took his harp. He sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the unfathomable depth of space, bequeathing his harp, as a remembrance of him, to his own people for their everlasting bliss.

"The period of musical culture in Finland may be said to have begun when in 1790 the first musical society was founded by members of the University under the leadership of K. V. Salgé. His successor, Fredrik Pacius, was the founder of the national musical development, and to him the merit is due of having given the Finns their beautiful national anthem. Their enthusiasm knew no bounds when, on the solemn never-to-be-forgotten May festival, 1848, this song was first heard in the park of Kajsaniemi, near Helsingfors. The spontaneous inspiration of the music, borne along and carried away by the glowing patriotic spirit of Runeberg's poem 'Wartland,' makes the composition immortal. As long as the Finnish nation exists 'Wartland' shall never lose its magnetism and its elevating sway over the hearts of the people." *

* * *

Let us add to the sketch of Ingman. For much of the information

* Pacius was born at Hamburg in 1809; he died at Helsingfors in 1891. A pupil of Spohr, he was an excellent violinist, and he was active as composer and conductor. He founded orchestral and choral societies at Helsingfors, and was music teacher at the University. His "Kung Carls jakt," produced in 1852, was the first native Finnish opera. His opera "Loreley," produced in 1887, was more in accordance with the theories of Wagner. Pacius wrote a lyric "Singspiel," "The Princess of Cyprus," a symphony, a violin concerto, choruses, songs, etc. His hymn, "Suomis Sang" (text by the Finnish poet, Emil von Qvanten), is, as well as his "Wartland" ("Our Country"), a national song.—P. H.

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about the present condition of music in Finland we are indebted to Dr. Karl Flodin, of Helsingfors.

The national epic, "Kalevala," and the lyric poems known under the collective name "Kanteletar" were first transcribed and arranged by Elias Lönnrot (1802–84). The first composer who was born in Finland and made a name for himself was Bernhard Crusell (1775–1838), who lived for the most part in Sweden and Germany. A famous clarinetist, he set music to Tegnér's "Frithjof," and he wrote an opera, "Die kleine Sklavin."

The father of Finnish music was Pacius, to whom reference has already been made. His son-in-law, Dr. Karl Collan (1828–71), wrote two popular patriotic marches with chorus, "Wasa" and "Savolaisen laulu." Filip von Schantz (1835–65), conductor, composed cantatas, choruses, and songs. Carl Gustaf Wasenius, of Abo, which was formerly the capital of Finland, conductor, composer, and director of an organ school, died an old man in 1899. Conrad Greve, of Abo, who wrote music to Fredrik Berndtson's play, "Out of Life's Struggle," died in 1851, and A. G. Ingelius, a song writer of wild talent, died in 1868. Other song writers were F. A. Ehrström (died in 1850), K. J. Möhring (died in 1868), teacher and conductor at Helsingfors, Gabriel Linsen, born in 1838.

Richard Falten, born in 1835, succeeded Pacius as music teacher at the University of Helsingfors. He founded and conducted a choral society; he is an organist and pianoforte teacher. He has composed a cantata, choruses, and songs.

Martin Wegelius, born in 1846, is director of the Music Institute of Helsingfors, which is now about twenty years old. Busoni once taught at this Institute. Wegelius has composed an overture to Wecksell's tragedy, "Daniel Hjort," cantatas, choruses, and he has written treatises and a "History of Western Music."

Robert Kajanus, born in 1856, is the father and the conductor of the Philharmonic Society of Helsingfors. He has made journeys with this orchestra and Finnish singers in Scandinavia, Germany, France, and Belgium, and with his symphony chorus he has produced at Helsingfors Beethoven's Mass in D, Berlioz's "Romeo and Juliet" and "Damnation of Faust," Bach's Mass in B minor, and other works of importance. Among his own compositions are the symphonic poems, "Kullervos Trauermarsch" and "Aino," illustrative of subjects in the "Kalevala"; Finnish Rhapsodies; an orchestral suite, "Recollections of Summer," which are founded on folk-songs or folk-dance rhythms.

Armas Järnefelt, born in 1869, has composed orchestral suites, symphonic poems, as "Heimat-Klang," overtures, the prelude "Korsholm," etc. The death of Ernst Mielck, who died at Lucarno in 1899,

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at the age of twenty-two, was a severe loss, for his orchestral compositions, among them a symphony, had attracted marked attention. Mielck studied in St. Petersburg the pianoforte with Tietzes, and studied at Berlin (1890–94) with Ehrlich, Radecke, and Bruch. His Symphony in F minor, Op. 4, the first Finnish one, was composed in 1897 and revised in 1899 for Dresden. He also wrote a "Dramatic" overture, Op. 6, a Fantasia for pianoforte with orchestra, Op. 9, a "Finnish" suite, Op. 10, for orchestra, and other works of merit. He left in manuscript an overture to "Macbeth," Op. 2, and a violin Concerto in D major, Op. 8. His music, as a rule, was intended to illustrate Finnish life and to glorify his country. Oskar Merikanto, born in 1868, has composed an opera, "The Maiden of Pohja," * and songs; Erik Melartin, born in 1875, who studied under Wegelius and afterward at Vienna and in Italy, has written songs and a Symphony in C minor, which was played at Helsingfors in a revised form in the season of 1905–06. Dr. Ilmari Krohn, a music teacher at the University, has composed motets and instrumental works; Emil Genetz, born in 1852, has written choruses for male voices, among them the patriotic hymn, "Herää Suomi!" ("Awake, O Finland!"); and Selim Palmgren, born in 1878, has composed songs and pianoforte pieces, among them a concerto produced at Helsingfors in the season of 1904–05. Karl Flodin, the most distinguished music critic of Finland, born in 1858, has composed: "Helen," a dramatic scene from Goethe's "Faust," for soprano and orchestra; "Cortège," for wind instruments; "Sommernacht," for mixed chorus; "Auf der Fraueninsel," for male chorus; stage music for Hauptmann's "Hannele," etc.

Wegelius, Kajanus, Krohn, and Merikanto studied at Leipsic, and Kajanus with Svendsen when the latter was living at Paris. Järnefelt studied with Massenet.

Finnish singers. Johanna von Schoultz in the thirties of the last century sang successfully in European cities, but she fell sick, left the stage, and died alone and forgotten in her native land. Ida Basilier, an operatic coloratura singer, now lives in Norway. Emma Strömmer-Achté, herself a successful singer, is the mother of Aino Achté (or Ackté), formerly of the Paris Opéra and of the Metropolitan, New York. Aino was born at Helsingfors, April 23, 1876, studied at the Paris

* "Pohian Reito" was performed at Wiborg in June, 1908, and has been announced for performance at Helsingfors.

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LIST of CASTS in SYMPHONY HALL

As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows: Sitting Anacreon (Copenhagen); Faun with Infant Bacchus (Naples), ordered; Girl of Herculaneum (Dresden); Dancing Faun (Rome); Demosthenes (Rome); Apollo Citharoedus (Rome); Euripides (Rome); Diana of Versailles (Paris).

The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

Conservatory, where she took the first prize for opera in 1897, and made her début as Marguerite at the Opéra, Paris, October 8, 1897.* Her younger sister Irma is also a singer of reputation in Europe. Emma Engdahl-Jägersköld created the part of Loreley in Pacius's opera, and has sung in Germany. Alma Fohström-Rode,† a member of the Moscow opera, has sung in other countries, especially in Germany. Elin Fohström-Tallqvist, a coloratura singer, is her sister. Hortense Synnerberg, mezzo-soprano, has sung in Italy and Russia.‡ Maikki Järnefelt is known in German opera-houses, and Ida Ekman is engaged at Nuremberg. Adée Leander-Flodin, once of the Opéra-Comique, Paris, has made concert trips in Scandinavia and South America. Filip Forstén became a teacher in Vienna, Hjalmar Frey is a member of the Court Opera of St. Petersburg, and Abraham Ojanperä now teaches at the Music Institute of Helsingfors.

Karl Ekman and Mrs. Sigrid Sundgrén-Schnéevoigt are pianists of talent, and the husband of the latter, Georg Schnéevoigt, is a violoncellist and a conductor of repute.

There are many male choruses in Finland. The "Muntra Musikanter," led by Gösta Sohlström, visited Paris in 1889. A picked chorus from the choral societies gave concerts some years ago in Scandinavia, Germany, and Holland. The churches all have their choir of mixed voices and horn septet. At the Music Festival at Helsingfors in 1900 about two thousand singers took part.

Mr. Charles Gregorowitsch, a Russian by birth, for some years concert-master at Helsingfors, gave a recital in Boston, February 27, 1897, and played here at a concert of the Boston Symphony Orchestra, December 7, 1901.

* Aino Ackte appeared with the Metropolitan Opera House Company at the Boston Theatre in 1909 as Elsa (April 4), Juliet (April 9), Marguerite (April 13), Elisabeth (April 14).

† Alma Fohström made her first appearance in the United States at the Academy of Music, New York, as Lucia, November 9, 1885. She sang at the Boston Theatre in 1886; Zerlina in "Fra Diavolo," January 5, 13; Maritana (in Italian), January 7; Margherita in Gounod's "Faust," January 11; and Martha in Flotow's opera, January 16. She also sang in a Sunday night operatic concert.

‡ A Mme. Synnerberg visited Boston in March, 1890, as a member of the Abbey, Schoeffel, and Grau Company, and sang the parts of Emilia in Verdi's "Otello" and Azucena.



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Beethoven . . . . . Concerto for Violin in D major, Op. 61

Strube . . . . . Comedy Overture, "Puck"

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SATURDAY EVENING, OCTOBER 29, at 8 o'clock

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Schubert . . Andante con moto, from the "Unfinished" Symphony

In Memoriam Julia Ward Howe

Brahms . . . . . Symphony No. 3, in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

Beethoven . . . . Concerto in D major for Violin, Op. 61

I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

Strube . . . . . Comedy Overture, "Puck"

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There will be an intermission of ten minutes after the symphony

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SYMPHONY No. 3, IN F MAJOR, OP. 90 . . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms worked on his Third symphony in 1882, and in the summer of 1883 he completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms' brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's * in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered: "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third symphony was at a Philharmonic Concert in Vienna, December 2 (or 3 ?), 1883. Hans Richter conducted. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked. For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts, on October 24, 1884.

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

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Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This third symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral march in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone at the beginning of the third measure. The short introductory now counter, theme rises as a bass, and produces thereby a strongly-marked cross-relation,—the A-flat of the bass against the preceding A-natural of the first theme. This delicate violation of the rules has provoked much discussion, although the swing of the theme is in no way influenced by this cross-relation, or *Querstand.* Some find here the "key-note to some occult dramatic signification." Mr. William F. Apthorp has voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps

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only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

> "' . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am.'"

The second chief member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!"; and Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, and is in strong contrast with the broad and sweeping first theme. The rhythm, 9-4, is complicated. The clarinet sings against a bassoon phrase over a double drone-bass or organ-point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. But, with the end of this section in 9-4 and with the return to 6-4, and the stormier mood, the oboe gives out the "device" (A, C, A).

The free fantasia, or middle section, is comparatively short,—nine

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pages of the score to fourteen occupied by the exposition. Both themes are developed, and the "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets, and strings), and the "device" is repeated by the trumpets, horns, trombones, bassoons; and it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer"* in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last measures of several phrases, as an echo. The theme developed in this manner is followed by a variation for the strings, wood-wind, and horns. The transition to the second theme consists of a figured and extended repetition of the first half-period. This second theme is sung first by clarinet and bassoon, then by oboe and horn, in octave, while there is a subdued accompaniment in the strings. The strings lead in a supplemental passage, wood-wind instruments answer them, and then there is a phrase of six measures remarkable for its transitional harmonies. The first theme returns in new and elaborate variations. The remarkable harmonies reappear as an approach to the short coda, which is built on fragments of the first theme, in clarinets and bassoons, then in the brass, while rising arpeggios in oboe and flute lead to the close.

The third movement is a poco allegretto in C minor, 3-8, and is a romantic substitute for the traditional scherzo. It is scored for a small orchestra,—strings, wood-wind, and two horns. It is an example,

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

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seldom found, of a third movement in the minor of the dominant of the key of the symphony. And here is there more or less of a return to the restless spirit of the first movement. The chief theme, mezza voce, espressivo, is sung in the first twelve measures by the violoncellos, afterward by the violins with more of an accompaniment. Contrapuntal passages between violoncellos and first violins supply the antithesis. After a repetition, with melody spread out in flute, oboe, and horn, a modulation to A-flat major brings in the second theme, which is given to the wood-wind in strange harmonies to a syncopated accompaniment of the violoncellos. There is a repetition of this theme, which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, 2-2, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The exposition is simple, and the theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first

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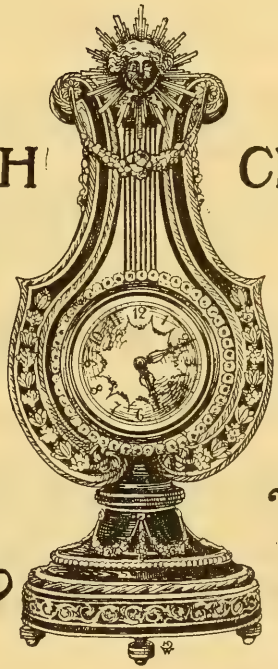
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theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Mr. Apthorp calls it, over sustained harmonies in the wind instruments.

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Anton Witek, violinist, was born at Saaz, Bohemia, January 7, 1872. He studied the violin under Anton Bennewitz at Prague, and in 1894 was chosen concert-master of the Philharmonic Orchestra of Berlin.

Mr. Witek commanded attention in Germany in 1895 by his performance in one evening of three violin concertos (by Beethoven, Brahms, and Paganini). Since 1894 he has given concerts in all the European countries with the Danish pianist, Vita Gerhardt, who is now Mrs. Witek. In 1903 Mr. and Mrs. Witek, with Mr. Joseph

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In 1907 Mr. Witek played in Berlin the newly discovered violin concerto in A major of Mozart, for the first time, and in 1909 in the same city the newly discovered violin concerto in C major of Haydn, also for the first time. His repertory includes twenty-seven concertos and seventy-five concert pieces. His violin is a Stradivarius.

Concerto in D major for Violin, Op. 61 . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flüte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passage-way" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo.

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did

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not have the concerto ready for rehearsal, and Clement played it at the concert *a vista.*

***

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major (6-8), is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

***

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National

* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.

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Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to St. Petersburg, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor, November 3, 1842, of an apoplectic stroke.

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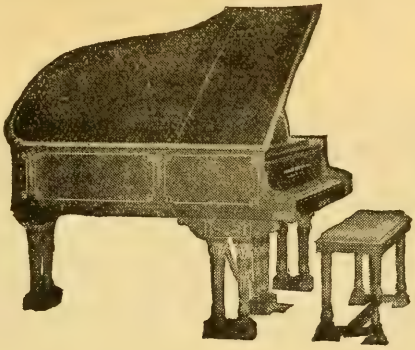
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Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Von Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat,—a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

***

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established:—

"The eminent violinist Klement (*sic*) played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more

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of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Clement's Fantasia."

* * *

The first movement of this concerto was played in Boston as early as November 22, 1853, by August Fries.

The concerto has been played at these Symphony Concerts by Louis Schmidt, Jr., January 5, 1884; Franz Kneisel, October 31, 1885, November 3, 1888, December 30, 1893; Franz Ondricek, December 14, 1895; Carl Halir, November 28, 1896; Willy Burmester, December 10, 1898; Fritz Kreisler, February 9, 1901; Hugo Heermann, February 28, 1903; Olive Mead, February 6, 1904; Willy Hess, January 6, 1906.

There have also been performances in Boston by Julius Eichberg (1859), Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph Brodsky (1892), and others.

ENTR'ACTE.

MR. IRVING BABBITT AND PROGRAMME MUSIC.

BY PHILIP HALE.

Mr. Irving Babbitt, in his "New Laokoön: An Essay on the Confusion of the Arts," under the head "Suggestiveness in Romantic Art," discusses programme music and color audition. The pages devoted to the two subjects are among the least important in the book, and the treatment may be justly characterized as superficial. Mr. Babbitt begins by saying frankly that he takes up the subject of pro-

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gramme music with some trepidation: "partly because of my own incompetence, partly because of the atmosphere of controversy that surrounds the whole subject." He regrets the lack of agreement in the definitions, and he at once quotes two definitions, widely differing, both absurd.

Mr. Babbitt apparently holds the "Oxford History" and Mr. Edward Dannreuther in high respect as authoritative; and it is not at all improbable that he reads the more conservative articles in Grove's Dictionary with a childlike, pathetic faith. In his own pages he shows little knowledge of musical history and writes with a curious lack of sympathy for the music of ultra-modern composers. Nor is he always strictly accurate in statements of fact, as when he says that "Huber set out to orchestrate one of Arnold Böcklin's pictures." The reference is, of course, to a symphony by Huber, which is sometimes called the "Böcklin" symphony. It contains a set of variations, each one of which was suggested by a picture of Böcklin, and the music is supposed by certain commentators, friends of the composer, to be a translation of the mood of each picture into tones. The mood of the first movement is also thought to have been suggested by one or more of the same painter's pictures. Nor is Mr. Babbitt wholly fair when he says that Schumann sought to give musical expression to Cologne Cathedral, and Richard Strauss attempted to give musical expression to Nietzsche's philosophy. Schumann was present at some solemn ceremony in the cathedral, and, when he wrote a certain movement in his symphony in E-flat major, he had that ceremony in mind. Strauss has denied with Homeric laughter that he attempted to find musical

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expression for Nietzsche's philosophy. He has written a musical commentary on certain texts taken from "Thus spake Zarathustra."

Reading the various definitions of programme music, Mr. Babbitt may well have been perplexed: he surely sees, however, that the one in the "Oxford History" is no definition, but a species of spiteful epigram: "A curious hybrid, *i.e.*, Music posing as an unsatisfactory kind of poetry." This definition is as false and unscientific as it is malicious. It is as foolish as the other definition quoted by Mr. Babbitt,—"programme music is the only high-class music."

Unfortunately for Mr. Babbitt, in his admiration for Rousseau he accepts the French sentimentalist as a composer and a theorist of importance, and also accepts Rousseau's definition of programme music as "possibly still unsurpassed." He quotes from Rousseau as follows: "One of the great advantages of the musician is to be able to paint things that are inaudible, whereas it is impossible for the painter to depict things that are invisible. And the greatest miracle of an art that acts only through movement is its power to present images of everything, even the image of repose. Sleep, the calm of night, solitude, silence itself, enter into the pictures of music." This reminds one of the remark of Cabaner, a sixth-rate composer, but an extraordinary man, who said that, if he were to portray silence in tones, he should need at least three brass bands. Rousseau goes on to say that music achieves these paintings "by arousing through one sense emotions similar to those that are aroused by another, . . . by substituting for the inanimate image of an object the emotions that its actual image stirs in the heart of the beholder. Music can render not merely the agitation of the sea, the roaring of flames in a conflagration, the flowing of brooks, the falling of rain, or swollen torrents; but it can paint the horror of a frightful desert, darken the walls of a dungeon, quiet the tempest, make the air clear and calm, and diffuse from the orchestra a new freshness over the groves. It does not represent these objects directly, but awakens in the soul the same sentiments we experience on seeing them."

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hearer must be in a measure prepared. If a symphonic poem be entitled "The Ocean," one hearer may even see flying-fish and dolphins, hear the chatter at the captain's table, be reminded of poker in the smoking cabin, and shovel-board on deck; another may anticipate a lyric passage descriptive of deck courtship; a third may meditate on the wonders in the depths below; the whole audience hearing boisterous music will say at once: "A storm at sea." If there were no title, if the work were catalogued "Rhapsody" or "A Tone Poem," this same boisterous music might seem to one a tone picture of a battle or of a popular uprising; to another, the strife of a noble soul against abhorrent forces.

It has been said that programme music is that which was suggested by a definite programme and is accompanied by a verbal argument which the composer wishes to be printed on a concert programme when his work is performed. This definition is perhaps too narrow. It has also been said that programme music is directly the opposite of "absolute music," *i.e.*, music that contains only musical ideas. What is to be said, then, about Beethoven's "Coriolanus" overture? There is the title, which forbids the hearer to think of Julius Cæsar, Napoleon, or Bismarck, but there is no definite argument; and how many know Collin's tragedy for which Beethoven wrote the overture? It is safe to say that the story of Roman pride as told by Plutarch and later by Shakespeare is known to the great majority of the audience; but in this instance each hearer is left to find in the music what he can. He may say: "This is the Coriolanus motive, and that theme typifies Volumnia, or the mother's appeal, and the final measures are as a dirge." This may be, but we know little or nothing of that which was in Beethoven's mind when he wrote the music,—whether he were mindful of the tragedy as a whole or whether he wrote in accordance with a detailed programme.

On the other hand, when Berlioz wrote his "Fantastic" symphony, he followed an elaborate programme: he wished to enlarge and heighten a short and fantastically tragic story by the aid of music. But the "King Lear" overture of Berlioz has no programme.

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Are the "Coriolanus" overture and the "King Lear" overture to be classified as programme music?

Dr. Frederick Niecks, the author of an elaborate and futile book on programme music, would answer, "Yes"; for, as Sir Thomas Browne writing about the garden of Cyrus found the quincunx is everything on earth, in the sky above, and in the waters under the earth, so Dr. Niecks finds programme music everywhere. He argues that the composer, no matter whether the work be a string quartet in A minor or a symphony in D major, must have had some programme in his mind; his creative force must have been put in activity by something outside of music. And what, then, becomes of absolute music?

There is a definition by Dr. Hugo Riemann to which Mr. Babbitt does not refer: Programme music is music that should be understood as a presentation of a more closely characterized mental or exterior incident or event. The hearer of this music does not abandon himself without prepossession or prejudice to the impression of a succession of tones; he follows with a critical ear the connection between the programme and the musical composition; or programme music is that by which the fancy of the hearer is excited in a more determined manner than by ambiguous absolute music which is free from any programme.

In other words, programme music expresses something definite. Absolute music is without reference to another art or to any external object of a conception.

As is well known, there are some who insist that music cannot express anything except a musical idea unless there be explanatory circumstances, as words to be sung or declaimed, an accompanying programme, or stage situation, action, scenery.

Mr. Babbitt may well be amazed at the conflicting definitions and theories. Take, for example, the latest book of Dr. Jules Combarieu "La Musique et la Magie," in which the author concludes that "profane" song came from "sacred" song, and that the latter was derived from the music that accompanied the practice of magic. Dr. Combarieu believes that all music is expressive; "there is always a programme in the mind of the composer who does not write music without

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being in an emotional condition and is unable, *volens, nolens*, to write without communicating some of this emotion. To make inexpressive music, in the psychological and not the artistic meaning of the term, a composer would necessarily have to be in a wholly unemotional condition, unimpressionable, and even beyond a state of indifference as beyond one of emotion. It is true that one can give one's self up on music paper to a purely scholastic exercise, devoid of anything that can move or charm; but dryness, apathy, hardness, the want of dash, warmth, color—all this shows, like enthusiasm, a certain mental condition. To be boresome is still to be expressive."

Dr. Combarieu mentions Max Reger as a composer who flatters himself that he is a stranger to any idea of a concrete model, that he uses tones only in formal architecture. In France there is Eugène d'Harcourt, who in his analysis of Beethoven's symphonies passes over the "Pastoral" and the Ninth on the ground that these works are not examples of music, for they have a fixed and determined programme. He would probably say that the two symphonies were another form of art. I remember that Edward MacDowell when he first heard the earlier tone poems of Richard Strauss said: "It seems to me that Strauss has found out a new art. This is not music as music has been known to us."

Then there is this perplexing problem: How is it that by universal consent the power of expressing sentiment is attributed to music, when the sentiment considered by itself has nothing in common with the art of combining tones?

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and the sonorous language intervenes, according to Dr. Combarieu, a spontaneous act which gives form to the model and confers on the language the power of realization, viz., an act of imagination. The composer takes the timbre of this or that instrument, rhythm, intensity of sound, consonance, dissonance, melodic line, movement, all the material of musical construction and writing, and with all this, following instinctive associations of ideas, he creates images of love, entreaty, all that is "intimate" and psychic.

We must go back to the saying of Walt Whitman that all music is what awakes from you when you are reminded by the instruments. Music is in the ear, the mind, the soul of the hearer. No two hearers are affected in exactly the same way. It is doubtful whether the oboe sounds exactly the same to any half-dozen in an audience. The hearer must meet the composer at least half-way. Mr. Gradgrind may enjoy music that appeals to him by solidity of structure, by its conventional architecture. What will the poor man make out of Loeffler's "Pagan Poem" or Debussy's "Afternoon of a Faun"?

On page 161 of Mr. Babbitt's book we find these words: "Just as the romantic writer seeks to preserve the innocence of the mind, and the romantic painter the innocence of the eye, so the romantic musician strives to preserve the innocence of the ear, which often means in practice an ignorance of the great traditions of his art and an absence of serious reflection. Perhaps no one pushed this notion of originality farther than certain Russian composers."

But who are the great romantic musicians? Bach, Beethoven, Schumann, Chopin, Berlioz, Liszt, Wagner, were among them. Does Mr. Babbitt mean to say that they were unacquainted with the great tradition, that they were not men of serious reflection? And why not be explicit and name these "certain" Russians, evidently dangerous persons, so that their music may be avoided by the young?

Nothing in Mr. Babbitt's chapter on Programme Music is more amusing than his treatment of Hector Berlioz. He repeats the old objections; he quotes admiringly from Mr. Dannreuther and the Oxford History of Music; he evidently considers Berlioz's Memoirs as a trustworthy document; he notes "The weakness of Berlioz and in

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general of the whole modern school in devotional music, in the expression of what is above the reason with the accompanying sense of awe and elevation and restraint." He cites as a shocking example of "noise and sensationalism" the Requiem Mass of Berlioz. Has he ever heard a good performance of this work or does he take Mr. Dannreuther's word for it? It is true that the "Dies Irae" in this Requiem contains passages that are stupendous. But is it not possible that the Last Judgment will be a somewhat sensational affair, one not conducted with the quiet discretion that characterizes entrance or annual examinations in college?

Mr. Babbitt inquires into the "musical value" of the piercing, dissonant trumpet note by which the fatal sword thrust in Strauss' "Don Juan" is represented. "To ask such questions is to answer them." First of all, Strauss has not said that this trumpet note represents a sword thrust. He left this to commentators and hearers. He left the effect to hearers of imagination. But Mr. Babbitt is not inclined to be fair to Strauss, and all he can say of the "Domestic" symphony is that it is "musical fustian."

At the beginning of his pages on Programme Music Mr. Babbitt states that "the development of music during the last century has simply followed, usually at a considerable interval, the literary development. For example, much of the music of Richard Strauss and Debussy reflects moods that would already seem somewhat antiquated if expressed in literature." Was not the music of Berlioz an important part of the Romantic Movement in France, to be considered with the dramas of Hugo and Dumas the Elder, the prose of Châteaubriand, the

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early poems of Hugo, the paintings that struck the Academicians with horror, the feuilletons of Gautier? Was there ever a composer more influenced by contemporaneous art and thought than Liszt?

Or take the case of Claude Debussy? Are the moods of Mallarmé, Verlaine, Maeterlinck "old hat"? What are the moods in much of Richard Strauss' music that would now seem "somewhat antiquated" if expressed in literature? The dominant moods are those of varied beauty and o'erwhelming strength, moods that have been thought to be eternal in art, however forms of expression may change.

It is evident that Mr. Babbitt has little patience with modern tendencies. He prefers the primary color that will wash and is warranted to defy sun and rain to the nuance. He traces in the romanticism of nineteenth-century France a tendency toward "a hypertrophy of sensation and an atrophy of ideas." What is to be thought of a critic who writes: "Lamartine's ideas begin to look serious when compared with those of Hugo"; or can say of an exquisite poet: "Traces of cerebration may be discovered even in Verlaine compared with some of the later symbolists"?

No wonder that Mr. Babbitt declares that Gray's "Elegy" is the best English example of verse that is musical "by the subtle blending of vowels and consonants so as to avoid even the suspicion of cacophony." Yet we remember Coleridge's "Kubla Khan" and Swinburne's praise of it, and in comparison with Poe's "Haunted Palace," "City in the Sea," and "Ulalume," the "Elegy" as a purely musical composition seems pedestrian.



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Mr. Babbitt's discussion of color-audition is singularly imperfect. In another part of the book Mr. Babbitt discusses Père Castel's color-clavichord, but nowhere does he refer either respectfully or ironically to the many experiments made by physicians in France, Switzerland, Germany, and Austria or to the serious literature on the subject, beginning with the treatise by J. L. Hoffman.* He speaks of Baudelaire's theory of perfumes and colors and sounds corresponding to one another; of the conflicting views of Rimbaud and Ghil; and of course he gives a description of the mouth-organ invented by Des Esseintes, the hero of Huysmans' "À Rebours." Mr. Babbitt dismisses the subject with the easy statement that the habit of interpreting light or color in terms of sound is nearly always a sign of nervous disorder. He has not a word to say about the careful experiments made on normal subjects to whom certain musical instruments or certain musical compositions suggested certain colors.†

"We are living in an age," says Mr. Babbitt, "that has gone mad on the powers of suggestion in everything from its art to its therapeutics. Even the art of dancing has caught the contagion, and is not content to count simply as dancing, but must needs be a symbol and suggestion of something else, of a Greek vase, for example, or a Beethoven symphony." Alas, poor Isadora, Maud, Ruth, and the rest of them! And yet among the Greeks, whose art was so pure and serene, dancing was symbolical, suggestive of something else, Mr. Babbitt.

It is to be regretted that in a volume which contains much that is valuable both in the way of correction and suggestion the pages about music should remind the reader of the black walnut period of criticism in America.

* "Versuch einer Geschichte der mahlerischen Harmonie überhaupt und der Farbenharmonie insbesondere, mit Erläuterungen aus der Tonkunst" (Halle, 1786).

† See "L'Audition Colorée," with records of many experiments by Dr. Ferdinand Suarez de Mendoza (Paris, 1890); reports of the experiments made by Drs. Bleuler and Lehmann; "De la Corrélation des Sons et des Couleurs en Art" by Albert Cozanet (Paris, 1897); "Audition Colorée" by Dr. Jules Millet (Paris, 1892); "La Musique et quelques-uns de ses Effets Sensoriels" by Dr. L. Destouches (Paris, *s. d.*); Galton's "Inquiries into Human Faculty" (New York, 1883); "Rainbow Music" by Lady Archibald Campbell (London, 1886).

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The ideal ballet in his eyes must be founded on a fairy tale of some sort, a tale that admits of gorgeous scenery, sumptuous festivals, magnificent costumes, with sylphs, salamanders, water nymphs, bayaderes, and the whole mythological outfit for characters. "In order that a ballet should have some probability, it is necessary that everything in it should be impossible. The more fabulous the action, the more chimerical the personages, the less will the sense of the real be shocked. It is easy to believe that a sylph expresses her grief by a pirouette, but this does not seem probable, in spite of theatrical conventions, in the case of a woman dressed in a robe of blue silk, who has for a father a colonel with a paunch, wearing dog-skin breeches and riding boots." Gautier was describing the ballet "Les Mohicans."

Gautier's theory of the dance was as follows: "The dance, after all, has no other aim than to show beautiful figures in graceful positions and to develop lines that please the eye. It is a mute rhythm, music that is seen. The dance hardly lends itself to the expression of meta-



physical ideas; it expresses only the passions: love, desire with all its coquetries; the man that pursues and the woman that gently defends herself—these are the subjects of all primitive dances." Yet in the same paragraph Gautier praised Fanny Elssler for dancing with her whole body, from the crown of her head to the tip of her toes. "And so she is a true and beautiful dancer, while the others are only legs that stir and toil under an immovable trunk." And in his many articles about dancers he often refers to their portrayal of sentiments and emotions other than those he named.

Years ago there were "living pictures," and it is not necessary to go back to the time of Nero. There were the "Poses Plastiques," shown in Paris over sixty years ago by Keller's company. These pictures were "The Three Graces," "Ariadne," "Mars and Venus," "The Bath of the Nymphs," "The Bacchante," "The Gladiator," "Ajax defying the Lightning"—O vanished days of the statue clog!—"Faith, Hope, and Charity," etc. And even in Paris there was discussion concerning the morality of this entertainment. Gautier argued that the "morality" of such a spectacle could consist "only in the harmonious sentiment and serene admiration excited by the contemplation of pure lines and gentle curves. A suit of tights crushes form, makes impossible wrinkles and muscles, takes away all beauty. Why in place of this disagreeably rosy tissue cannot the skin itself be seen, idealized and brought to the appearance of marble by the means of a light sprinkling of rice powder or pearl white? Sanctified by this pallor, the forms would be developed in their chaste nudity, and the 'living pictures' would attain the proposed goal. The most severe taste in the choice of models is necessary above all things. Ugliness is always indecent."

And so there were dancers who, while they had undergone the severest academic training, were nevertheless imaginative and interpretive and chief among them was Fanny Elssler.

The Life of Fanny Elsser by Auguste Ehrhard was published a short time ago in Paris. This volume of over four hundred pages is much more than a book of anecdotes, or a compilation of contemporaneous and glowing feuilletons. There is a careful, minute study of ballet dancing when Taglioni and Elssler were rivals. There is an admirable

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account of the Paris Opéra at the time when Fanny Elssler first appeared in Paris. The biography itself is full and entertaining. There is a remarkable chapter on her romantic attachment for the Chevalier Gentz, who fell in love with her when he was sixty-five years old and she was only nineteen and at the beginning of her career. This biography in every way is a model. It is invaluable to the student of the theatre, and the general reader will find it engrossing.

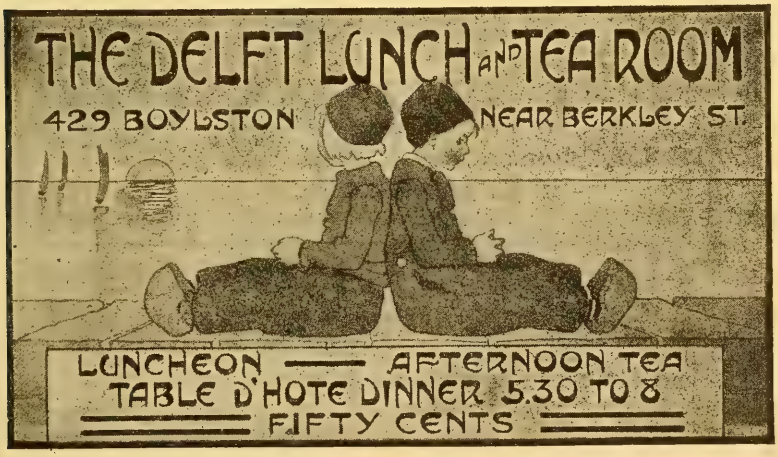
Two chapters will be especially interesting to Americans,—the one in which the legend of Fanny and the Duke of Reichstadt is discussed, and that in which her extraordinary adventures in America are described.

The story that she was thrown by Metternich at the head of Napoleon's son was so credited in France and Germany that, when she went to Paris in 1834, the Bonapartists made a demonstration in her honor. Later Dumas the Elder introduced her as Rosenha Engel in his novel, "The Mohicans of Paris," and represented her as in love with the duke and in complicity with those who wished to put him on the throne of France.

Rostand revived the legend by introducing her under her real name in "L'Aiglon." It will be remembered that Metternich in this drama introduces her through Gentz to the duke, that in her arms he may forget his hopes and ambitions; that she reveals the plot to the duke and espouses the Napoleonic cause.

It is true that Metternich thought of woman's aid in destroying the duke's character, and he endeavored vainly to persuade a Viennese play actress, Mme. Peche, to be the Delilah. But the woman was not Fanny Elssler, and it is well established that the duke never even spoke to Fanny. She was faithful to Gentz until his death, and her daughter, who in 1859 married the Baron von Webenau, had for her father Stuhlmüller, a dancer of the Berlin Opera, whom Fanny met only after the death of Gentz.

Fanny's adventures in America are told in forty-four pages, and there is no allusion to the remarks of Ralph Waldo Emerson and Margaret Fuller when they saw her for the first time. She came without her sister Therèse, but with her cousin Catherine Prixster, and that singu-



lar individual known as the Chevalier Wikoff. Catherine, who kept a journal that has been published, did not define exactly Wikoff's position. She described him as a sort of courier engaged in due form. A scandalous, blackmailing sheet in New York insisted that Wikoff was Fanny's husband. It was taken to task by the *Courier*, which stated that Wikoff accompanied her as a guide, philosopher, friend, and acquitted himself with all "the delicacy of a gentleman"; that such pure friendship could not be appreciated by perverted hearts. This leads Fanny's biographer to add: "Who would wish to pass for a perverted heart? Who would not believe in the perfect innocence of M. Wikoff so formally guaranteed by this journal?"

Fanny embarked on the "Great Western" and arrived at New York May 13, 1840, after a stormy voyage of eighteen days. The reporters were at work before she stepped on the pier, and the "abundance of information, if not the exactitude," was flattering to her and the American press. "Thanks to the *Herald*, the world and posterity could know the hours of her leaving bed, of her walks abroad, of the receptions and also the character of her meals."

I do not purpose to quote from the reviews of her performances published in American newspapers. I wish only to recall the extraordinary enthusiasm with which she was everywhere received here and of the strange manner in which this enthusiasm was manifested.

After her great and immediate success in New York she went to Philadelphia, Washington, Baltimore. She was offered $10,000 to dance 20 times in New Orleans. She therefore did not heed the call of Pillet, then the director of the Paris Opéra. She visited Boston and obtained "unprecedented popularity in that city known for its austerity." She visited Niagara Falls. In December, 1840, she danced in Southern cities and in Havana. In May she went by boat to Cincinnati. She drove through the picturesque region of the Cumberland, took the railroad to Baltimore, bathed at a Long Island watering-place, went to Saratoga, Lake George, and Lake Champlain. In 1841 she danced again in New York, Philadelphia, and Boston. Early in 1842 she visited Havana for the second time, and returned to New York. She again visited Philadelphia and Boston. On July 16th she embarked

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on the "Caledonia" at Boston, and arrived at Liverpool the 28th. Her sojourn in America lasted two years and three months. In this time she gave 199 performances, 21 of which were for charity. In Boston she gave money to the poor, bought fifty pairs of shoes for orphans, and subscribed liberally to the erection of a Catholic orphanage. Nor should it be forgotten that she danced in aid of the Bunker Hill monument, which inspired the celebrated burst of eloquence attributed to Daniel Webster.

***

Mr. Ehrhard states that Fanny netted in America 742,000 francs ($148,400).

About 1840 the theatrical business in America was precarious. "There was no question of artistic worth. The cultivated, or at least the rich classes, disdained the theatre." Managers were in a chronic state of failure. Fanny changed all this.

In New York, at the Park, the rich and fashionable did not hesitate to sit in the back rows of the second gallery, and thus, as the *Courier* expressed it, that part of the theatre known as "hell" was transformed into paradise, where the most disdainful and aristocratic houris of New York shone brilliantly. In the pit the swellest dress-coats were seen in the place of rags. The receipts in New York were always from $600 to $1,200 a night, and her benefits brought $3,000 and even $4,000. In Havana it was the custom for the beneficiary to sit at the entrance of the theatre and receive personally the money paid for seats.

The Americans heaped gifts upon Fanny. The New Orleans public gave her a diadem, necklace, bracelet, brooch. "At Washington she was the object of a delicate and austere attention." A family presented her with a crucifix of wood mounted in silver. The wood was from George Washington's coffin. And when "La Belle Poule," the ship that had transported Napoleon's body, visited New York, an officer gave her a willow bough which had shadowed the tomb at Saint Helena, and he also gave to her a piece of Napoleon's coffin. At Havana she received a superb Spanish costume of red satin embroidered with silver, and a wonderful fan on which the cachucha was figured in gold embroi-

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dery. A marchioness presented her with a portrait of Columbus and two tiny dogs with silk ribbons in their pierced ears. Birds with gorgeous plumage were given to her, also dishes cunningly prepared, and delicious fruits.

There is a description of a performance in an American city. She has danced and there is an indescribable din. From pit to gallery the spectators shout, clap their hands, stamp their feet. "Their satisfaction bursts out in roars of wild beasts. Their veins are swollen; their voices are cracked. Fanny is both happy and a little frightened." Poems that proclaim her muse and goddess are thrown on the stage. Flowers are rained upon her. Drums and brass in the orchestra give a fanfare in her praise. Medals in her honor and coins are thrown at her. "Doves are let fly with compliments in verse or a little bouquet." The crowd accompanies her to her hotel. Sometimes the spectators draw her carriage. At New Orleans the cushions on which she sat are sold at auction and at a fabulous price. Suppers and serenades prevent her from going to bed until she is exhausted.

On October 5 of the same year (1840) the musicians of the theatre in Boston gave a serenade to Fanny after the performance. When they departed, she hastened to go to bed. At 2 A.M. she was awakened. One of her windows looked on a burying-ground. In this place of rest singers were assembled. Their voices rose, solemn and sweet, in the night. "No cry, no applause violated the holiness of the spot."

Fanny was obliged to make speeches of thanks in French, German, English, Spanish. The first time she left New York she said in English to the audience: "I have been so happy among you that I'm very sorry to go away, but I shall certainly come again." "This sentence without oratorical pretension was welcomed by formidable hurrahs. The spectators repeated it as a man repeats to himself or rereads the tender words of a beloved one."

At Washington the Congressmen rose when she entered their hall and begged to be presented in turn. The President of the United States received her solemnly at the White House. When she danced in Washington, the business of the nation was neglected. She was treated on ships-of-war as though she were a queen.

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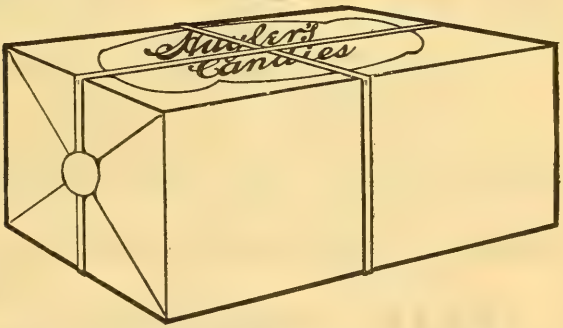
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The Quakers fell victims. Fanny drew them to the theatre, "even in Boston where the sect had a special reputation for austerity. At New York one of them, throwing his Bible over the windmill, went to the Park Theatre and begged James Sylvain to procure for him at any price one of the intoxicating dancer's slippers. James Sylvain sent the amorous Quaker to her maid."

Society opened its doors to her, and she was the idol of the working-people. The printers of Philadelphia invited her to their festival. When she was at Saratoga and Lake George, groups of children danced about her and cried out: "There's Fanny!" At Philadelphia a woman drew near to her carriage, held out her baby of two months, and said: "Take it!" Fanny took it and kissed it repeatedly, whereupon the mother, wild with joy, indulged in this lyric flight: "No one shall touch you after this, for you have been touched by this angel surely born under a happy star. Genius, grace, and gentleness are to be read in the face of this woman who is so glorified. Happiness has touched you, my dear child; henceforth unhappiness will not dare to approach you."

It appears that the clergy was at first scandalized, but, "before this victorious paganism, morose souls laid down their arms." There was in Philadelphia a German chapel called "The Temple of Reason." (How many things used to happen in Philadelphia!) The pastor invited Fanny to a Sunday service, and a carriage was sent for her. Anthems were sung, and the sermon on the test of love for one's neighbor contained allusions to the well-known charitable work of the honored guest, who was so moved that she almost wept.

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The manifestations of the Germans in New York provoked serious disorder, for the envious Americans tried to break up their concerts and processions. In New Orleans, when the French colonists gave a great supper to Fanny, American kill-joys sounded an alarm of fire and brought out the engines, which halted before the hotel and bells were rung furiously.

Mr. Ehrhard states that Fanny Elssler did not dance her most passionate and sensuous dances in America, and thus kindle baleful fires in the heart of Uncle Sam. "She was so wise as to remember that she was in a country where virtue is perhaps not of a finer temper than elsewhere, but there was the utmost regard for the appearances. With much tact she struck the right note to succeed among people externally affected by evangelical precepts. Tartufe could have sat in the audience without compromising himself. . . . She showed herself only in costumes of rigorous decency. The *Courier* reproached her for being rather prudish, and said that she pushed to excess the fear of a public whose modest susceptibilities had been no doubt exaggerated, and lengthened her skirt so that her finely moulded legs were hidden under importunate veils. 'This is a profanation and a lack of courage.'"

Furthermore, she observed in all ways the conventions. There was no blatant, no hidden irregularity in her conduct, which was warmly praised for "its restraint, decency, 'bon ton.'"

The working-people loved her because she, too, was a worker and gave an example of indefatigable activity.

Mr. Ehrhard concludes by saying that Fanny conquered the Americans by her inexhaustible generosity. Her one chief thought in this country was the work she recommended to the public of New York, the establishment of a pension fund for actors and actresses. In the letter addressed by her to leading citizens and quoted in full she speaks of America as a country with a decided taste for the theatre. Thus she would appear to contradict her biographer.

This biographer gives other reasons for Fanny's success in America, reasons that are not complimentary to this country. His view coincides with those of recent biographers of Rachel, whose visit to this country in 1855 was in many ways unfortunate to her.

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Mr. Ehrhard begins by saying that from 1830 to 1840 there was in Europe a phenomenon that might be called the American mirage. Châteaubriand had written eloquently about the poetry of immense solitude, mysterious forests, and majestic rivers. His romances, "Atala" and "René," were then thought to contain descriptions of what he had actually seen, and his memoirs were then considered truthful. De Tocqueville had studied the manners and the institutions of the people. In Germany this country was as an enchanted land. Goethe had characterized it as a country of fertile activity and social progress; Rückert and Chamisso had celebrated it in verse; Duden's account of his travels had fired many with longing to visit America, if not to make a home here. From 1830 to 1840 about 150,000 Germans emigrated to this country, ten times more than in the ten years preceding. Persons weary of Europe, "die Europamüden," as Ernst Willkomm characterized them in a novel bearing that title, looked forward to a happier life in the young country. Two Austrians, countrymen of Fanny Elssler, a Viennese by birth, were never weary of extolling the youthfulness, strength, and freedom of America,—Sealsfield-Postel and the Count d'Auersperg,—while Lenau, the Austrian poet, hoped by arriving here to better his health and his fortune.

The great success of Mme. Malibran in New York was a tradition in the theatres. Dancers quoted the case of Mlle. Céleste, who, one of the walking members, one of the show girls of the Paris Opéra ballet, famous only for her joyous life, had gained, it was said, in the United States sufficient money to build a palace in Baltimore and to become the proprietor of a theatre in London.

Fanny Elssler, after a series of triumphs in Paris, at last thought herself unappreciated. There were many that openly proclaimed the superiority of Marie Taglioni. A young Dane named Lucile Grahn, "the blond Edda of the North," had made her début at the Opéra, and Paris critics praised her at the expense of Fanny. Therèse, the sister of Fanny, was now attacked as a dancer of only the third rank.

There was then the sentimental attraction toward America felt by many Germans; there was the wounded pride; there was the thought

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of a future when she would no longer be a favorite. These were reasons enough. Fanny wished to end her life in ease. She was prudent; never greedy after money, never avaricious, and thus unlike Rachel, with whom avarice was a vice, and of whom her relation, the actress Julia Bernat, said: "I am a Jewess, but Rachel is a Jew."

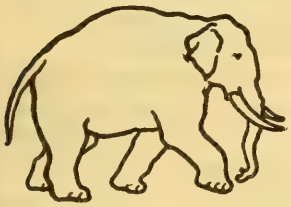
It may here be stated that, although Fanny did not leave the stage until June, 1851,—she died in 1884,—she did not dance in Paris after her return from America. She had not fairly treated Léon Pillet, director of the Opéra, and for violation of contract she was condemned by an order of the court to pay f.60,000. Pillet, a courteous man, too gallant, for he was ruined by Rosina Stoltz, the singer, wished to remit the fine, if Fanny would only dance on the Opéra stage. She was exacting,—perhaps her head was turned in America. There was another suit; she lost again; and this time Pillet attempted to collect the fine. He succeeded only in seizing the furniture left by her in Paris.

The reasons "wholly removed from art" for her success in America are thus given by Mr. Ehrhard.

Her brilliant reputation in Europe preceded her, and Americans bowed to it before she disembarked. The newspapers, which followed the lead of European journals, sounded her praise. She was welcomed as a conqueror in New York before she had danced a step. "At Boston, 'before the candles were lighted,' while she was dressing herself in her room, the impatient audience showed to her, by its stamping and hand-clapping, that it was already subjugated." She was in Barnum's country. The crowd was hypnotized by puffery.

She knew how to play with this public. In New York her carriage was drawn by four horses, and there were four white horses attached to a superb sleigh in winter. "One day fifty sleighs followed her as a triumphant procession in the long streets." At Havana she bought herself, for a Christmas present, a carriage that was for a long time the talk of the town.

This great American public, given over to work, greedy of gain, saw suddenly a revelation of beauty; not as a cold statue, but as a woman with supple body, agile legs and arms, and glowing face. The variety of her attitudes gave novelty to graceful lines. Parisians had re-



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proached her for certain faults. These faults were to the Americans irresistibly attractive. "Her smiles seemed to promise paradise, and her glances inflamed the most carefully guarded breast. The inflammable Cubans were taken by her art, as were the people of the North, with vigorous natures, fiery impulses, whose force was often intensified tenfold by alcohol. For this people the apparition of Fanny Elssler marked a halt in laborious existence. There was for a moment an escape from the daily life of a galley slave; it was the joy of living."

Then there was her constant thought of the unfortunate, her boundless charity.

Concerning her art, these Americans were barbarians, at least that is the opinion of Mr. Ehrhard. Culture was in a rudimentary state in 1840. There were rich people in New York, but their fortune had not surrounded them with comfort or effaced the traces of original rudeness. There was nowhere the luxury of good taste. The cities looked like villages. In New York the dwelling-houses were low and the walls were red, green, or yellow, while the window casements were of another color, so that these houses had the idyllic appearance of cottages. There were pigs, horses, and cows in the streets on their way to pasture or returning from it. It was the same in Philadelphia, Baltimore, Washington. Fanny met the minister of France, M. de Bacourt, in a hotel at Washington. He asked for milk with his tea, and the landlord apologized for its absence by saying: "The cow has not come back to-day. Since it's fine weather she sleeps in the pasture." The rooms in summer were insufferable from lack of air. At Wilmington there was no hotel. The train was late, so that Fanny missed the boat. It was night, and she was obliged to ask for hospitality at a private house. At Havana the women wore shrieking costumes. In cold days of February they donned satin or muslin dresses, with short sleeves, décolletées. Thus attired and with flowers and jewels in their hair, they would walk up and down before the Tacon Theatre from 4 P.M. to 6 P.M. In the theatre the air was thick with cigar smoke. When these women received at night, the curtains of the parlor were drawn back, so that passers-by could look in. When there was no

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reception, a carriage, in the absence of a stable, would be often seen in the parlor.

The one business of the Americans about the middle of the nineteenth century was to make money. The nation was an agglomeration of brute forces, inaccessible to high artistic enjoyment. The poet Lenau, eight years before the arrival of Fanny, had seen much of America, and he thus expressed his opinions: "These Americans have the stinking souls of grocers. They are dead, wholly dead, to all intellectual life. The nightingale does well not to dwell among these sharpers. I see a profound and grave significance in the fact that America is without nightingales. It affects me as a poetic curse. It would take the voice of Niagara to preach to these chumps that there are any higher gods than those whose effigies are stamped at the mint. . . . The education of Americans is purely mercantile, technical. The practical man is here revealed with his most dreadful commonplaces." An excellent musician, Lenau made fun of the musical parties to which he was invited. He likened the singing of American women to the sound made by drawing a wet finger on the rim of a tumbler full of water. "It's a queer noise, like the cry of a sea-gull."

Mr. Ehrhard argues that these half-civilized people were incapable of appreciating the fine qualities of Fanny's art. "These dealers in pork, cotton, and tobacco, could not suspect how much art was hidden behind the charm of her smile and the apparent ease of her movements; they had no suspicion of the classic purity of her style; the finesse of her facial play escaped them. 'Pearls before swine.' They did not understand that which constitutes the individuality of a dancer. The dancing of Fanny Elssler was to them only that of any celebrated ballerina, an acrobatic feat for which a higher price was asked than at the circus, and it therefore was necessarily of a superior quality. Feats of strength caused the public to swoon in ecstasy. A prolonged variation performed on the tips of the toes made New Yorkers howl with satisfaction."

These bitter words were written about the Americans of 1840–42. It should be remembered that Dickens' volume of "American Notes"

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was published in 1842 and "Martin Chuzzlewit" appeared in monthly numbers in 1843–44.

The French then had little knowledge of America. In 1842 Gautier, praising Carlotta Grisi, "at present the first dancer in Europe," said that the audience of the Opéra was consoled for Taglioni, "who is in the snows of Russia, and for Fanny Elssler who is in America in the fires of the equator"; nor was this merely a rhetorical flourish.

Fanny herself was loud in her praise of America when she bade from the stage in New York an "eternal farewell" to the people that had "flooded" her with favors. "To Germany, land of my birth, to France, my adopted country, I owe much; but how can I express to you, America, all the obligations that now weigh on my heart and soul? Accept the humble offering of my gratitude wet with my tears. Farewell, America I shall cherish your memory while I am alive. Dying, I shall bless you."

She gave a still more touching token of her gratitude: she invested the money made here in American stocks and bonds.

Yet Mr. Ehrhard is confident that she was not wholly happy. "Her artistic nature was too fine for her not to feel that the incense burned before her was thick and acrid. What a difference between these Bœotians of the new world and the highly cultivated public of Paris!"

The Parisians did not forgive her for going to the land of the barbarians. They taunted her with her success. They mocked her for her visit to the man-o'-war "North Carolina." "While you run upon the bridge or climb in the rigging, like a child, Taglioni runs over the stage of the Opéra, as a dancer without a rival, as Taglioni. While the New World adopts you and the newspapers of New York chant so pleasantly your glory across the sea, Taglioni dances in our home; Taglioni, your queen in every respect, effaces your slightest footprint, not in the air, but on the earth."

Had the Americans seen no dancing before Fanny Elssler landed in New York? Mr. Ehrhard dismisses Céleste contemptuously, yet her contemporaries spoke well of her as dancer and pantomimist. He says in his final chapter that after Fanny left Paris the dance degenerated, that strange audacities were tolerated, and he mentions an American woman, Augusta Maywood, "daughter of a circus manager, who recalled too vividly her origin by her manners of a bareback rider and her clownish eccentricities."

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He classes her with Mlle. Plunkett, "who distinguished herself by tumultuous movements," and with Lola Montes, "who attained a high degree of triviality."

But Augusta Maywood, known in New York and other cities as "the little Augusta," danced on the stage of the Paris Opéra before Fanny Elssler set sail for America. She danced at Fanny's benefit at the Opéra Jan. 30, 1840, although Mr. Ehrhard has not the grace to mention the fact. She made her début at the Opéra in November, 1839, and Théophile Gautier thought her worthy of a long article. He found that she had true individuality, something brusque, unexpected, bizarre. According to him, she was the daughter of an American theatre manager, and in America she had made a sensation as dancer, singer, and actress in tragedy. "She comes searching the approval of Paris, for the opinion of Paris disquiets the barbarians of the United States in their world of railways and steamboats."

Miss Maywood was then about eighteen years old, with a thoroughly devitalized figure of medium size, with black eyes, and with a just awakened and wild air that was dangerously near beauty. Gautier added that she had nerves of steel, the ankles of the jaguar, fawn-like legs, and an agility approaching that of clowns. She was not at all intimidated. "She came forward, under the fire of footlights and opera glasses, which shakes the most intrepid with fear, as tranquil as though she were a dancer who had long been honored. You would have believed that she had to do only with a pit full of her Yankees." He praised her flights and bounds, her springs in air, her pirouettes, her play of loins, her elasticity. He found fault with one of her costumes in "Le Diable Boiteux," which was "very American" in taste,—a pink bodice, a pink petticoat without white skirts underneath, pink tights, with ornaments of parti-colored tinsel. "A ravishing costume for a rope dancer. This is not said in contempt, for we adore rope dancers." In "La Tarentule" she was dressed as a peasant, "with the everlasting black bodice, and the equally everlasting petticoat always seen in abundance where ballets pretend to be rustic." "If the former costume was too savage, the latter was too civilized."

Gautier ended his article by saying that Miss Maywood was a true acquisition. "She has a style of her own, remarkably original. Connoisseurs who attended the coronation festival at Milan say that her manner of dancing resembles closely that of Cerito."

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Now Gautier was not easily pleased by dancers. He was a trained critic, with unusual taste and great experience. He was the disinterested friend of Fanny Elssler until he became passionately fond of Carlotta Grisi, as woman and dancer. The Americans had therefore not as barbarians applauded Augusta before Fanny revealed her art.

***

Three or four biographies of Rachel have recently been published in Paris. The most interesting of them is Mr. Hector Fleischmann's "Rachel Intime." All the biographers speak of Rachel's visit to America as unworthy of her.

Mr. Fleischmann entitles the chapter in which this visit is described "The Lies of Eldorado." The great actress, like Fanny Elssler, was wounded at heart when she left Paris. Ristori was then hailed as her superior. She had incurred the enmity of Legouvé by not playing in his "Medea." She had disdained the amorous attentions of the elder Dumas, and he seized the opportunity for revenge by praising extravagantly the Italian actress. In his newspaper, *Le Mousquetaire*, he attacked Rachel cruelly. He urged her to see Ristori on the stage and learn of her. When Rachel announced her intention of going to America, he cried out: "Now may we be spared the death agonies of Mlle. Rachel's departure. Let her go, or let her stay; let one traffic or not traffic in her leave of absence, what matters it! Like Ingres, at the Exposition, she has a hall to herself—the hall of the dead—and let her stay there!"

Rachel's visit to America was unfortunate in every way. At the Comédie-Française her performances from 1838 to 1855 had brought in about $880,000. It is not easy to say how much of this sum went to her. She left a large fortune when she died in 1858, but her many lovers had given her princely gifts. Her two children inherited the half of f.1,274,371.

Sore at heart and still avaricious, she looked toward America as "the Eldorado of dollars, the land of fabulous unheard of gain, the Canaan whence she would bring back sacks bursting with ecus. She discovered in advance the millions she would gain." Cayla wrote of her: "If the tragedian accomplishes her purpose (the journey) she will

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have justified the reproaches of cupidity and ingratitude which tarnish her fame. History will forget in her the artist and see only the Jewess." No less a man than Auguste Vacquerie exclaimed: "At this moment, she is in America. Let her remain there! Let her succeed there; let her be crushed under dollars; let her enjoy herself there, love Racine there. Marry there and have many tragedies."

Rachel, after four performances in London, sailed in August, 1855, on the "Pacific" and made her first appearance in New York September 3. She was then thirty-four years old. One of the actors of her company, Leon Beauvallet, published in 1856 an account of her sojourn, "Rachel et le Nouveau Monde," a book that is now excessively rare.

There was great curiosity to see her, and as a result the receipts of the first performance amounted to $5,266.80. The receipts after that fell, although there was much advertising of every kind. There was Rachel pudding in the restaurants; there were Rachel gaiters in the shoe shops, Rachel ices at the confectioner's, and melons were named after Raphael Félix, the Shylock brother of Rachel. Beauvallet wrote: "Why not? It is necessary for every one to have the aid of puffery in this country; even grocers and the tinkers of pots and kettles."

The tragedies left New Yorkers cold. In Boston the highest receipts were $3,971; the lowest, $840, for a performance of "Polyeucte," and this low sum was due to the report that Raphael Félix was trafficking in tickets. Beauvallet tells a story about an apothecary in Boston who had a sign in his window, "European leeches." He was surprised when a man came in and asked for tickets for the next performance of the French company. The apothecary told him that the

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ticket office was a little farther along. "I beg your pardon," said the citizen, "but I saw the sign, 'European leeches,' and that made me think the tickets for Rachel's company were sold here." Nine performances in Boston brought in $23,375.80.

Rachel played again in New York, then went to Philadelphia, where she fell sick, and the company gave performances without her. In Charleston, S.C., she was at last seen in "Adrienne Lecouvreur." This was in December, 1852, and this performance was her last on any stage. On December 20 she sailed for Havana, and there she hoped to gain strength. The company returned to Europe without her. Toward the end of the summer of 1856 she was at Marseilles, then at Nice, always with physicians. She grew no better in Egypt. She died in the Sardou villa at Cannet.

Beauvallet wrote in caustic terms about America and the Americans, and Mr. Fleischmann italicizes the actor's remarks. When Rachel disembarked at New York, she went to the St. Nicholas Hotel in Broadway. "As a general rule," said Beauvallet, "everything is situated in Broadway."

And again there is the old cry: How could the Americans judge of Rachel's merits as a tragedian? How could this dull and ignorant public have any appreciation of the beautiful or the noble in art? If it admired her in theatres of a disconcerting coldness, it was solely because the Americans put confidence in European newspaper reports. What was to be expected of an audience that read intelligently the libretto of "Marie Stuart" when the play on the stage was "Angelo"? Racine's tragedies, "which are addressed to the most delicate sentiments of refined and aristocratic souls," were not for these Americans.

In New York she played at the Academy of Music at the beginning of her second engagement. Beauvallet disdainfully characterized the theatre as "exactly like the Odéon, ten years ago." She afterward played in Niblo's Garden, "a music hall, a dive." After this unjust characterization, Mr. Fleischmann indulges himself in an eloquent

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burst: "Ah, Phèdre, it is on the boards for negro dancers that they drag you to roar in love and madness. Camille, it is with the scenery for popular boxers that they force you to lament over the Roman victory!"

The sojourn of Rachel in America was in striking contrast with that of Fanny Elssler; but the two provoked the wrath and the contempt of Parisians by going to America, and in each instance the American public was described as singularly barbarous. Here was Tom Tiddler's ground, and gold and silver were to be picked up with both hands only for the stooping? Has the attitude of foreigners materially changed? Here is still the ground, and the pickers are many. Occasionally one stays, and even becomes naturalized. This one is loud in his praise of America because he can make more money here in a month than in one year in his beloved fatherland; that one would not live in any other country, and gives openly as a reason that she makes in America at least $100,000 a season. To the foreigner America is in 1910 only the land of dollars as far as art is concerned.

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(Born at Ballenstedt, March 3, 1867; now living in Boston.)

This overture was written in the winter of 1908. The overture, dedicated to Mr. Max Fiedler, is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, Glockenspiel, and the usual strings.

The first performance was by the Boston Symphony Orchestra in Boston, March 19, 1910.

The composer contributed the following note:—

The overture has no programme. The title indicates merely that the composer wished to portray in tones a sylvan picture, some frolic with Puck as the main figure. The form is that of the Sonata. After a short introduction theme, which is developed at some length, the main motive enters (D major). It is played by the horn and accompanied by a tremolo in the strings. This is followed by little episodes that lead into the second motive (F major). A conclusion theme of a more tranquil character ends the first part. There is a working-out section, and after this the first motive enters again, and this time it

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

is played by the whole orchestra, fortissimo, over a basso ostinato. Then the second motive and the conclusion theme appear again. There is a short coda.

***

Puck is the rascally imp that frights maidens of the villagery, skims milk, mocks the breathless housewife at the churn, misleads night wanderers, disconcerts sorely the wisest aunt telling the saddest tale.

> Those that Hobgoblin call you, and sweet Puck,
> You do their work, and they shall have good luck.

Richard Grant White says in a note to "A Midsummer Night's Dream": "Until after Shakespeare wrote this play 'puck' was the generic name for a minor order of evil spirits. The name exists in all the Teutonic and Scandinavian dialects; and in New York the Dutch have left it in a form—'spook,' meaning a ghost or spirit—known to all who are Knickerbockers by blood or birth. The name was not pronounced in Shakespeare's time with the *u* short. Indeed, he seems to have been the first to spell it *puck*, all other previous or contemporary English writers in whose works it has been discovered spelling it either *powke*, *pooke*, or *pouke*. There seems to be no reason to doubt that Shakespeare and his contemporaneous readers pronounced it *pook*. The fact that it is made a rhyme to 'luck' is not at all in variance with this opinion, because it appears equally certain that the *u* in that word, and in all of similar orthography, had the sound of *oo*." Burton, in his "Anatomy of Melancholy," makes a puck a separate demon, will-o'-the-wisp. In Ben Jonson's "Sad Shepherd" he appears as Puck-hairy. In "Hudibras" he figures as "good Pug-Robin." See Heywood's "Hierarchie," Lib. IX.:—

> In John Milesius any man may reade
> Of divels in Sarmatia honored
> Call'd Kottri of Kibaldi; such as wee
> Pugs and hobgoblins call. Their dwellings
> In corners of old houses least frequented bee,
> Or beneath stacks of wood; and these convented
> Make fearfull noise in buttries and in dairies,
> Robin good-fellowes some, some call them fairies.



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SATURDAY EVENING, NOVEMBER 5, at 8 o'clock

PROGRAMME

Rachmaninoff . . . . Symphony in E minor, No. 2, Op. 27
Repeated by request

I. Largo — Allegro moderato.
II. Allegro molto.
III. Adagio.
IV. Allegro vivace.

Isouard . . Air of Thérèse, "Ah! pour moi quelle peine extrême," from "Jeannot et Colin" (Act III., No. 10)

Monsigny . . Chaconne et Rigadon, from the Opera "Aline, Reine de Golconde"
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Mozart . . Recitative, "Misero! o sogno," and Air, "Aura, che intorno," for Tenor (K. 431)

Beethoven . . . . Overture to Goethe's "Egmont," Op. 84

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(Born in the Government of Novgorod, April 1, 1873; now living at Dresden.)

This symphony, composed at Dresden, was played at Moscow at a concert of the Imperial Russian Music Society in the course of the season of 1908–09. The composer conducted. It was performed in Berlin by the Philharmonic Orchestra, Mr. Nikisch conductor, November 29, 1909.

The first performances in the United States were by the Philadelphia Orchestra in Philadelphia, November 26–27, 1909, when Mr. Rachmaninoff conducted his work.

The first performances in Boston were by the Boston Symphony Orchestra, October 14–15, 1910.

The symphony, dedicated to S. Tanéïeff, is scored for three flutes (one interchangeable with piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, Glockenspiel, and the usual strings.

There is an Introduction, Largo, 4-4, to the first movement. Violoncellos and double basses give an indication of the chief motive. Sustained chords of wind instruments follow, and over them appears the leading thought of the symphony (violins). The solo for the basses is repeated a third lower, and again chords for wind instruments follow. (These passages for wind instruments are used reminiscently in the second movement.) The violin theme is now more broadly developed, and after a short crescendo a phrase for the English horn leads to the main portion of the first movement, Allegro moderato, E minor, 2-2.

The first theme, Molto espressivo, of the first movement, enters after four measures of prelude, and is given to the violins. A motive in

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triplets for basses, poco a poco più vivo, is added. This leads to a section, Moderato, in which, after preluding, a theme in G major is sung by violins. This becomes more passionate, and leads to a close in G major with a melody for 'cellos. The chief theme of the symphony is developed in the working-out, by solo violin, by the rest of the strings, and by wood-wind instruments. There is a noticeable rhythmic figure for violas, and this slackening of the pace brings the return of the chief theme of the movement with an elaborate crescendo. There are fanfares for the brass, and a horn-call is freely used. There is an agitated coda.

Second movement, Allegro molto, A minor, 2-2. The theme begins with horns and is carried out by violins, while there are characteristic figures for wood-wind instruments. The first section is constructed simply and clearly from portions of this theme. There is a melodious section, Moderato (violins in octaves, violas and 'cellos cantabile), and then the energetic rhythmic figure brings in the repetition of the first portion of the movement. The Trio, Meno mosso, begins with a design for second violins, and its development includes march-like harmonies for the brass. There is a free repetition of the scherzo portion, and at the end a reminiscence of the theme for brass in the Introduction. Mr. Philip H. Goepp, the editor of the Philadelphia Orchestra's Programme Books, characterizes this movement as "a complete change from introspection and passion to an abandon as of primitive dance. Strings stir the feet; the horns blow the first motive of the savage tune, the upper wood fall in with a dashing jingle,—like a stroke of cymbals in itself. But right in the answer comes the former short, nervous

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phrase that gets a new touch of bizarre by leaping a seventh from the tonic note. In this figure that moves throughout the symphony we seem to see an outward symbol of the inner connection. The Glockenspiel soon lends a festive ring to the main tune. There is a brief episode in the major, of tuneful song, a duet of rising and descending strains in lessened pace (moderato) that seem again to belong to the text of the first movement. When the dance returns, there is instead of discussion a mere extension of the main motive in full chorus. But here in the midst the balance is more than restored. From the dance that ceases abruptly we go straight to school or rather cloister. On our recurring (nervous) phrase a fugue is rung with all pomp and ceremony (meno mosso); and of the dance there are mere faint echoing memories, when the fugal text seems for a moment to weave itself into the first tune. Instead comes into the midst of sermon a hymnal chant, blown very gently by the brass, while other stray voices are running lightly on the thread of the fugue. There is, to be sure, a subtle, playful suggestion of the dance tune somehow in the air. A final blast of the chant in a tempest of the fugue brings us back to the full verse of the dance and the following melody. But before the end, the chant and fugue return to chill the festivity, and the figures steal away in solemn stillness."

The third movement, Adagio, A major, 4-4, is in song form, and there are three leading melodies in succession. The chief one is given to the first violins; the clarinet has an expressive air; the third melody is for oboes and violins. In the middle section there is a return to the chief theme of the symphony. It occurs in dialogue form, and it also appears at the end of the repetition of the first section.

The Finale, Allegro vivace, begins with a lively introduction which is rhythmically developed out of the first jubilant motive for full orchestra. There is a march theme for wind instruments. The second theme is for strings, D major, and is in lyric mood. Many of the melodic figures heard before enter in the Finale. The climax of passion is reached when the brass sounds forth the bass motive of the introductory Largo, and at the end the Adagio theme is sung against the dance motive of the Finale.

Mr. Rachmaninoff's musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of St. Petersburg, and he studied the pianoforte there with Denyanski, but in 1885 he left this conservatory to enter the one at Moscow. There he studied the pianoforte, first with Zvireff, a pupil of Liszt, and afterward with Alexander Siloti,* a cousin of Rachmaninoff. His teachers in composition were Arensky and Tanéïeff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera "Aleko" in one act (with the libretto after Pushkin). He then travelled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, "The Cliff," based on Lermontoff's poem, and appeared as pianist at the Philharmonic Concert, April 19. In 1902 he appeared at Vienna as

* Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tschaikowsky's Concerto for pianoforte, G major, No. 2, Op. 44. He gave three recitals here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tschaikowsky's Trio, Op. 50).

a pianist, and in 1907 visited Paris. In 1897 he was appointed conductor at the Moscow Private Opera, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. He has visited St. Petersburg and Moscow to conduct concerts of the Philharmonic Association in the former city and of the Imperial Musical Association in the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played wth the Boston Symphony Orchestra on the trip that began November 8, 1909.

His first appearance in Boston was at his recital in Symphony Hall, November 16, when he played his Sonata in D minor, Op. 28; Mélodie, Humoresque, Barcarolle, Polichinell; and Four Preludes, D major, D minor, C minor, C-sharp minor. He played in Boston at a concert of the Boston Symphony Orchestra, December 18, 1910, when his second pianoforte concerto, Op. 18, was heard here for the first time, and at this concert he conducted his symphonic poem, "The Island of the Dead," which was then performed for the first time in Boston.* At Mrs. Hall McAllister's Musical Morning, January 10, 1910, at the Hotel Somerset, he played his own Mélodie, Barcarolle, Humoresque, and Preludes in F-sharp minor, G minor, C-sharp minor.

His pianoforte concerto in F-sharp minor, No. 1, was played in Boston at a concert of the Boston Symphony Orchestra, December 17, 1904, when Mr. Carlo Buonamici was the pianist, and his song, "Von Jenseits," was sung by Miss Muriel Foster at a concert of the Boston Symphony Orchestra in Boston on April 2, 1904.

But the name of Rachmaninoff was known in Boston earlier through performances of his pianoforte pieces. Mr. Siloti played the Prelude in

* "The Island of the Dead" was played again in Boston at a concert of the Boston Symphony Orchestra, February 19, 1910. Mr. Fiedler conducted.

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C-sharp minor at his recitals in Steinert Hall, February 12, February 14, and March 12, 1898, and on February 14, 1898, he played the Valse, Op. 10. Mr. Rachmaninoff's Elegiac Trio (in memory of Tschaikowsky) was produced in Boston, December 20, 1904, at a concert of the Eaton-Hadley Trio (Mrs. Jessie Downer-Eaton, pianist, Mr. Louis Eaton, violinist, Mr. Arthur Hadley, of the Boston Symphony Orchestra, violoncellist). His Sonata for Violoncello and Pianoforte, Op. 19, was first played in Boston, December 13, 1905, by Mr. Arthur Hadley and Mrs. Downer-Eaton. Songs and pianoforte pieces by Rachmaninoff have appeared from time to time on recital programmes.

A scene from his opera, "The Miser Knight," was performed for the first time in America at the Boston Opera House, March 11, 1910, Mr. George Baklanoff, baritone; Mr. Arnaldo Conti, conductor. A performance of "Don Pasquale" preceded. The scene was repeated March 22, 1910, when a performance of "Pagliacci" followed.

His symphony in E minor, No. 2, Op. 27, was performed by the Philadelphia Orchestra in Philadelphia, November 26–27, 1909, and he conducted it. On November 28 his new pianoforte concerto, D minor, No. 3, was performed for the first time anywhere at a concert of the New York Symphony Orchestra in New York, and he was the pianist.

His Fantasia, "The Cliff," was performed in New York by the Russian Symphony Orchestra, January 28, 1904, and it was played afterwards by this orchestra.

The compositions of Mr. Rachmaninoff are as follows:—

OPERAS: "Aleko," "The Miser Knight," Op. 24, "Francesca da

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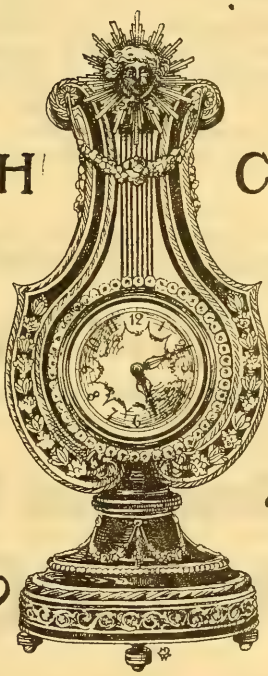
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Rimini," Op. 25, all of which have been performed in Moscow and St. Petersburg.

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CONCERTOS AND CHAMBER MUSIC: Piano Concerto No. 1, F-sharp minor, Op. 1; Piano Concerto No. 2, C minor, Op. 18; Piano Concerto No. 3, D minor; Elegiac Trio (in memory of Tschaikowsky) for pianoforte, violin, and violoncello, Op. 9 (1893); Sonata for Violoncello and Pianoforte, Op. 19; Two Pieces for violin and pianoforte, Op. 6; Two Pieces for violoncello and pianoforte, Op. 2.

PIANOFORTE: Sonata, D minor, Op. 28; Suite 17 (four hands); Seven Pieces, Op. 10; Six Pieces for four hands, Op. 11; Five Pieces for two hands, Op. 3 (including the Prelude in C-sharp minor); Seven Pieces, Op. 10; Six Moments Musicaux, Op. 16; Variations on the theme of Chopin's Prelude in C minor, Op. 22; Fantasie for two pianofortes, Op. 5; Ten Preludes, Op. 21; Ten Preludes, Op. 23.

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Miss Geraldine Farrar was born at Melrose, Mass., February 28, 1882. She sang as a child in school, and took part in an amateur performance of "Market Day" in the Melrose City Hall in 1894. Her first singing teacher was the late Mrs. J. H. Long, of Boston. Miss Farrar sang in a concert in Boston "Una voce poco fà" from Rossini's "Barber of Seville" and the Polacca in "Mignon" when she was thirteen years old. After studying singing in New York and Washington,—Miss Emma Thursby was one of her teachers,—she went to Europe, took lessons for a short time in Paris with Mr. Trabadello, and later studied in Berlin, first with Mr. Graziani and then with Mme. Lilli Lehmann.

Miss Farrar made her first appearance in opera at the Berlin Royal Opera House, October 15, 1901, as Marguerite in Gounod's "Faust," and was engaged as a member of the company. She sang the first season in Italian. Her rise was a rapid one, and her reputation soon spread throughout Europe. She has sung in the Royal Theatre of Stockholm, the Imperial Theatre of Warsaw, the Prinz Regenten Theater at Munich, at Monte Carlo—where she created the leading part in Mascagni's "Amica" (March 17, 1905), and Margarita in Saint-Saëns's "L'Ancêtre" (February, 1906)—in Paris, and in other European cities.

Her time has been divided between the Berlin Royal Opera House, the Opéra-Comique, Paris, and the Metropolitan Opera House, New York. She has been appointed Kammersängerin in Berlin.

Her first appearance in opera in the United States was at the Metropolitan Opera House, New York, November 26, 1906, as Juliet in Gounod's "Romeo and Juliet."

She has sung since in Boston as follows:—

Operatic: Marguerite in Gounod's "Faust," April 1, 1907, the Metropolitan Opera House Company, at the Boston Theatre. Her first appearance here.

Cho-Cho-San in Puccini's "Madama Butterfly," April 3, 1907, Boston Theatre; March 29, 1910, Boston Opera House.

Elisabeth in Wagner's "Tannhäuser," April 5, 1907, Boston Theatre.

Nedda in Leoncavallo's "Pagliacci," April 6, 1907, Boston Theatre.

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Mimi in Puccini's "La Bohème," April 7, 1908, as a member of the Metropolitan Opera House Company, at the Boston Theatre.

Zerlina in Mozart's "Don Giovanni," April 9, 1908, Boston Theatre.

Mignon in Thomas's opera, April 11, 1908, Boston Theatre.

Floria Tosca in Puccini's "Tosca," as a member of the Metropolitan Opera House Company, in the Boston Opera House, January 14, 1910, April 2, 1910.

Concert of the Boston Symphony Orchestra in Symphony Hall, November 6, 1909: Grétry, air of Lucette, "Je ne sais pas si ma sœur aime," from "Silvain"; Debussy, Recitative and Aria of Azaël from "L'Enfant Prodigue."

Miscellaneous Concerts: Mrs. Hall McAllister's morning musicale, January 13, 1908; Symphony Hall, January 27, 1908, with Miss Olive Whiteley, violinist, and Mr. Heinrich Gebhard, pianist; with the Apollo Club in Symphony Hall, November 9, 1908; with orchestra in Symphony Hall, January 23, 1909; with Mme. Samaroff and orchestra in Symphony Hall, October 16, 1909.

Air, "Ah! pour moi quelle peine extrême" from "Jeannot et Colin," Act III., No. 10 . . . . . Niccolò Isouard

(Born on the Island of Malta, December 6, 1775; died at Paris, March 23, 1818.)

"Jeannot et Colin," an opéra-comique in three acts, libretto by Étienne, music by Isouard, was produced at the Opéra-Comique, Paris, October 17, 1814. The score of the opera was dedicated to Monsieur Hyppolite de Lyvri.

This air is sung by Thérèse. The accompaniment is scored for two clarinets, two bassoons, two horns, and the usual strings.

F major, 2-4, Adagio.

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Cet espoir, espoir enivre mon cœur!

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Ah, what extreme sorrow is mine! I have lost my own sweetheart. Only one that loves as I love can know my grief. Colin! what suffering! Wealth and high station had no charm for me. I long for your presence; you alone cause me regret.

He will return; my voice summons him; he will return, faithful as ever. He surely wishes my happiness, and this hope cheers my heart.

The subject of the libretto is derived from "Jeannot and Colin," a satirical tale by Voltaire, written in 1764. Voltaire took the idea from

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a fable of the Abbé Jean Louis Aubert (1731–1814). In Voltaire's story, Jeannot, who becomes suddenly the Marquis de La Jeannotière, forgets his friend Colin, who remains the village coppersmith. Jeannot has a tutor, and assumes fine airs. He dreams of an advantageous marriage, and is about to wed a widow of little property when he learns that he is again penniless. But surely his betrothed will remain faithful. He rushes to her, and she is closeted with a young officer. The widow offers to take Jeannot's mother into her service, and the officer offers him a place in his company. Jeannot consults his tutor. "Do as I have done: teach children." "But you have not taught me anything," answers Jeannot. A wit tells him he should write romances. The confessor of Jeannot's mother is severe: "My son, this is all according to the will of God. Riches only serve to corrupt the heart. God has done your mother the favor of reducing her to poverty," and the priest turns his back on Jeannot, who at last, helped by Colin, becomes a useful member of society and far happier than before.

Étienne based his libretto on Florian's adaptation of Voltaire's witty tale. The comedy of Florian in three acts was produced at the Théâtre des Italiens, Paris, November 14, 1780. The adaptation was a free one, and the libretto, still freer, has been characterized as "a lesson of banal morality." The parvenu is chastened by a reversal of fortune. The dialogue of the opera did not escape ridicule; thus fun was made of Colette when she exclaimed, seeing M. de La Jeannotière in his fine dress, that she would rather be clothed as a peasant than clad in a spangled coat and with powdered hair. In Florian's comedy, Jeannot, about to wed a countess, forgets his sweetheart Colette, the sister of Colin. When a law-suit ruins Jeannot, and he is abandoned by the countess, his servants, and his false friends, Colin and Colette go to his aid, and Colette, forgiving his infidelity, becomes his wife.

I have not been able to find any record of the original cast, but it is stated that Martin and M. and Mme. Gavaudan were the chief singers. Mme. Gavaudan took the part of Colette.

The opera has been revived at least twenty times at the Opéra Comique, Paris. In 1842 the chief singers were Mmes. Prévost and

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Thillon and the tenor Chollet. Mme. Thillon took the part of Thérèse. In 1850 Miss Lefèbvre took the part of Thérèse. In 1857 Miss Lhéritier was the Thérèse, and Julius Stockhausen was one of the singers. In 1858 there were two performances.

The characters are thus named in the French edition for voice and pianoforte: sopranos, La Comtesse, Thérèse, Colette; tenors, Colin, Lucival, Jeannot, Blaise.

***

Isouard,* otherwise known as Niccolò de Malta, educated in his boyhood at Paris and admitted to marine service, studied music against the will of his father, who wished him to be a banker. Niccolò took music lessons of Vella and Azopardi at Malta, of Amendola at Palermo, and of Sala and Guglielmi at Naples, while he at the same time held positions in banking houses. In 1794 he definitely abandoned business and produced his first opera, "L' Avviso ai Maritati," at Florence, with small success. He then called himself Niccolò. He was more fortunate at Leghorn in 1795 with his "Artaserse." Afterward he was appointed organist of the Church of St. John of Jerusalem at La Valette, and later musical director of the Order of Malta. When this Order was abolished, he wrote many operas for the theatre at La Valette. In 1799 he went to Paris, where Rodolphe Kreutzer befriended him. "Michel Ange" (1802) gave him reputation, but "Cendrillon" (1810) established it firmly. There was a lively rivalry between Isouard and Boieldieu, and the latter influenced Isouard's style. Isouard's fame will rest on "Joconde" (1814), "Jeannot et Colin," and "Les Rendez-vous bourgeois" (1807).

Isouard's life was shortened by his loose behavior and his grief because Boieldieu was nominated member of the Institute in preference to him. He wrote nearly fifty operas, also masses, motets, psalms, cantatas, canzonets, and songs.

An air by Isouard, "Non, je veux pas chanter," from "Le Billet de

* Mr. Arthur Pougin believes, if certain documents are trustworthy, that the composer's family name was Isoiar. Though born at Malta, his family was French.

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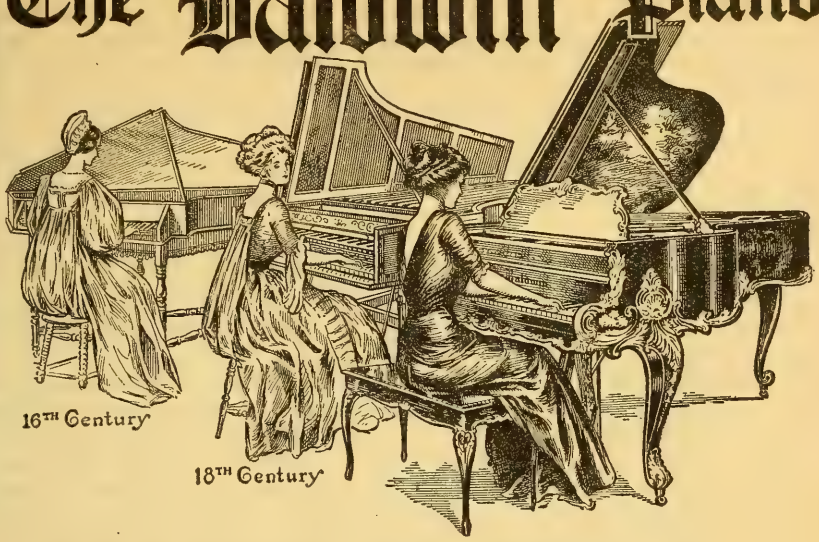
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Loterie," was sung in Boston at a concert of the Boston Symphony Orchestra, February 13, 1886, by Miss Gertrude Franklin (Mrs. Salisbury).

An opera, "Aline," was performed in Philadelphia, as early as 1828, by the French Opera Company from New Orleans. Isouard's "Rendez-vous bourgeois" was performed in Philadelphia the year before by the same company.

CHACONNE AND RIGADON FROM "ALINE, REINE DE GOLCONDE."
PIERRE ALEXANDRE DE MONSIGNY

(Born at Fauquemberg in Artois, France, Oct. 17, 1729; died at Paris, Jan. 14, 1817.)

This Chaconne and Rigadon were arranged for concert use by François Auguste Gevaërt (1828–1910), director of the Brussels Conservatory of Music from 1871 until his death.

"Aline, Reine de Golconde," a "ballet héroïque" in three acts, text by Jean Michel Sedaine (1719–1797), music by Monsigny, was produced at the Opéra, Paris, April 15, 1766. The chief singers were Miss Sophie Arnould, Aline; L'Arrivée, Saint-Phar; Usbek, Legros. The chief dancers were Mmes. Duperrei, Peslin, and Messrs. Lyonnois, Gardel, and d'Auberval. There were forty-five performances. The work was revived at the Opéra, May 26, 1772, when Miss L'Arrivée took the part of Aline and Miss Guimard was the leading dancer; and on July 4, 1779, when Miss Levasseur took the part of Aline and Mmes. Guimard,

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Heynel, Allard, and Messrs. Gardel, Vestris (father and son), and d'Auberval were the chief dancers.

The "Rondeau, mouvem't de Chaconne," followed by "Contradanse en rondeau," ends Monsigny's opera, for "Aline" is in fact a sort of lyric comedy with dances and divertissements. Monsigny scored the Chaconne for two flutes, two oboes, two bassoons, two horns, and the usual strings. He scored the "Contradanse en rondeau," to which Gevaërt gives the title "Rigadon" for the same instruments with the addition of "petites flutes." Gevaërt in his transcription omits the piccolos; otherwise his instrumentation is the same; and his transcription is a reverential one.

Gevaërt's arrangement has been played in Boston at concerts of the Boston Symphony under Mr. Henschel's direction, October 14, 1882, and under Mr. Paur's, December 1, 1894.

Sedaine gave this synopsis of his libretto: Saint-Phar, a French young gentleman, met the innocent Aline in a valley at daybreak. For them to love and tell their love was only the affair of a moment. Saint-Phar, forced to leave his shepherdess, gave her a gold ring and begged her to keep it all her life. Some years afterward, by one of those events which do not demand proof, Aline became queen of Golconda. Her first love dwelt in her heart, and she arranged in her park a place like unto that in which she had known Saint-Phar. In course of events perhaps as singular, Saint-Phar leaves France, goes to the Indies, and is named ambassador to the Court of Golconda. He is recognized there, and Aline presents herself, dressed as a shepherdess. They love as on the first day. "History does not say that Saint-Phar ascended the throne of Golconda; but Aline did for Saint-Phar what Angélique did for Médor."

The plot of "Aline, Reine de Golconde," is described by Mr. Robert B. Douglas in his Life of Sophie Arnould (Paris, 1898), as "an eighteenth century 'prettiness,' an idyl that bore traces of the patch-box and the powder-puff. . . . From a stage point of view the part of Aline would be very effective in the hands of a clever actress, and Sophie Arnould

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could be relied on to make the most of her opportunities. 'She endowed Aline,' said one critic, 'with all the delicate graces of sentiment, beauty, and talent,' and was tender and loving as the Shepherdess, and noble and dignified as the Queen."

Other operas on this subject are: "Aline, Reine de Golconde," libretto by Vial and Favierès, music by Berton (Paris, 1803),—the music was arranged as a ballet by G. Dugazon and performed at the Opéra, Paris, in 1823; and there was a revival of this work at the Opéra National, Paris, in 1847; "Aline, Reine de Golconde," music by Uttini (Stockholm, 1755); "Aline, Reine de Golconde," music by J. A. P. Schulz (Copenhagen, 1789); "Aline, Reine de Golconde," music by Boieldieu (St. Petersburg, 1804); "La Regina di Golconda," music by Rauzzini (London, 1775); ballet, "Alina, Regina di Golconda," Martin y Solar (Florence, 1781); "Aline, Regina di Golconda," libretto by Romani, music by Donizetti (Genoa, 1828); "Alina," music by Braga (Naples, 1853); "Alina," music by Vizentini (Verona, 1878); ballet, "Aline," music by Karl Blum (Vienna, 1814); "Die Königin von Golkonda," operetta, text by Michaelis, music by C. A. Raida (Berlin, 1879); "Wien in einem andern Weltteile," farce by Bäuerle with music by Wenzel Müller (Vienna, 1822).

***

The Chaconne was often danced at the end of French heroic operas in the eighteenth century. As a form of musical composition, it has been confounded with the passacaglia. The terms, however, are not interchangeable, and in the definitions confusion reigns. (The various forms of the two words are here preserved.)

Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed., *s. d.*: CIACONA, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. PASSACAGLIO, or Passacaille. It is properly a chacone.

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The only difference is that the pace is generally slower than that of the chacone, the song is more tender, the expression is less lively; and, for this reason, passacailles are almost always worked out in the minor.

J. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or chaconne is a dance and an instrumental piece whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four.) This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass), cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and *vice versa* and many things are allowed here (Walther quotes Brossard). Ciaconna comes from the Italian *ciaccare* or *ciaccherare*, to smash to pieces, to wreck; not from *cieco*, blind, not from any other word; it is a Moorish term, and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians, with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. PASSACAGLIO or Passagaglio (Ital.), Passacaille (Gall.), is inherently a chaconne. The difference is this: it is generally slower than the chaconne, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which came into France after operas were introduced there. It means *passerue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-tunes is indeed the CIACON, chaconne, with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian *Schach*, which is given in

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Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it; if he were only trustworthy. The chaconne is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is a satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the chaconne goes slower and more deliberately than the passe-caille—it is not the other way: the chaconne loves the major, the other, the minor; the passe-caille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and, finally, the chaconne has a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the passe-caille (for so must the word be written in French, not passacaille) is not bound to any exact and literal subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the passe-caille." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau, "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well-marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they

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are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor, without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Campan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Geschichte der Tanzkunst," 1862: The CHACONA, a voluptuous dance, came from Spain, and in the second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and

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women in couples, while the still more licentious sarabande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The men were in one column, the women in another on the opposite side. The more skilful dancers were nearest the audience, and dancers of the same height were paired. All began the dance; the ballet-master, who was at the back of the stage, occasionally introduced a solo, while the others, each sex apart, performed various figures until they came together at the end in pairs. The chaconne was danced generally in Spanish costume, sometimes in Roman dress.

A. Czerwinski, "Brevier der Tanzkunst," 1879: THE CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful." * It spread so fast that early in the seventeenth century it well-nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the ball-room, its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods

* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mulchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.—ED.

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and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musiciana," 1899: The CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three-time. The word is derived from "passa calla," a Spanish term for street-song. A passa-caille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode." *

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE. The Spanish word *passacalle*, which properly signifies *passe-rue* or *vaudeville*, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words passe-caille and chaconne were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half-unbuttoned.

Gaston Vuillier, "History of Dancing" (English version, 1898): The origin of the CHACONE is obscure. Cervantes says that it was a primitive negro dance, imported by mullatoes to the court of Philip II. and modified by Castilian gravity. Jean Étienne Despréaux compared it to an ode. "The PASSACAILLE," says Professor Desrat, "came from Italy. Its slow, grave movement in triple time was full of grace and

* In Gluck's "Alceste" (Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.—ED.

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harmony. The ladies took much pleasure in this dance; their long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street—probably because in the first instance the passacaille was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The New English Dictionary: CHACONNE, also chacon, chacoon, chacona. (French chaconne, adaptation of the Spanish chacona according to Spanish etymologists, adaptation of the Basque "chucun," pretty.)

***

Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau said in his Dictionary of Music: "I have heard a dancing-master say that the name of this dance came from that of its inventor, who was called "Rigaud." Mistral states that this Rigaud was a dancing-master in Marseilles. The word "rigadoon" came into English literature as early as 1691. There is a verb "to rigadoon." Dr. Oliver Wendell Holmes in "Elsie Venner" used it: "The Doctor looked as if he should like to rigadoon and sashy across as well as the young one."

The noun in English, as in French, is applied to the dance and the music for the dance.

The dance came probably from Provence or Languedoc, and it was danced in France in the time of Louis XIII. Campan in his "Dictionnaire de Danse" (Paris, 1787) says that there were two beats in the measure, and that the movement was gay. The step is made "in the same place, without advancing or retreating or going to one side, although the legs make different movements." First the two feet are brought together and the knees are bent alike. "You raise yourself with a leap and at the same time raise the right leg, which turns to the side, and with the knee extended, you return to the first position; but you are scarcely in position, when the left leg is raised, and turned to one side, without any movement of the knee. When the two feet are on the ground, you bend and raise yourself with a leap. You fall

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on two feet, and this ends the step. You should be careful in making this step that your legs are well extended when you raise them, and when you leap, you should fall on the toes with stretched legs. Thus the step will seem lighter." In Provence and Languedoc, instead of "opening the legs toward the side, the Provençals pass them in front, and cross them a little, but this step is not so graceful." See also Desrat's "Dictionnaire de la Danse" (Paris, 1895).

The music is in 2-4 or 4-4 time "and consists of three or four parts, of which the third is quite short. The number of bars is unequal, and the music generally begins on the third or fourth beat of the bar."

***

Although Monsigny showed musical instinct as a boy and studied the violin, he did not intend to be a musician. When his father died, he thought it his duty to help the family, and, having completed his classical education, he went to Paris where he obtained a clerkship. His family was a noble one, so he had influential friends. He became the *maître d'hôtel* of the Duke of Orleans. Pergolesi's "Serva Padrona" inspired him with the desire to write operas. His teacher was Gianotti, a double bass at the Opéra, who followed in harmony the system of Rameau. Monsigny made great progress, and after five months his "Les Aveux indiscrets" was produced at the Théâtre de la Foire (February 7, 1759). His last opera was "Félix ou l'Enfant trouvé" (November 24, 1777). Although this opera had great success, Monsigny wrote no more. As steward to the Duke and as Inspector-General of Canals, he had been able to accumulate a fortune, but the Revolution swept this away and deprived him of his offices. In 1798 the Sociétaires of the Opéra-Comique provided him with an annuity of 2,000 francs. In 1800 he was appointed Inspector of Instruction at the Conservatory



of Music, but he felt himself unfitted for the duties, and he resigned his position two years afterward. In 1813 he succeeded Grétry at the Institute. His last years were happy, for he was loved and respected.

The late Gustave Choquet, a discriminative critic, thus summed up his opinion of Monsigny's music:*—

"As an artist Monsigny's greatest gift was melody. His desultory training accounts for the poverty of his instrumentation, and for the absence of that ease, plasticity, and rapidity of treatment which are the most charming attributes of genius. He was not prolific; and either from fatigue, or from a dread of an encounter with Grétry, he ceased to compose immediately after his greatest triumph; his exquisite sensibility and his instinct for dramatic truth have, however, secured him a place among original and creative musicians."

H. Lavoix, the Younger, says of Monsigny and Dalayrac in his "Histoire de l'Instrumentation": "Their instrumentation was more correct and better nourished than that of Grétry, and the qualities of just expression which characterize the melodic talent of the two composers are to be found in it; nevertheless these masters do not deserve in this book an important place. No more does Nicolo, who, coming later, did not have at his disposal a richer orchestra; but every one knows by what great qualities these masters made up for that which was lacking in them as regards instrumentation."

And Lavoix well said of Grétry, Monsigny, Dalayrac, and Nicolo, whose expression was so true, whose melody was so expressive, whose ensembles, though slightly developed, were admirably faithful to the situation on the stage, "not only were they in music the representatives of Sedaine, Marmontel, Bernardin de Saint-Pierre, but they enlarged the characteristic qualities of these authors and knew how to shun their faults. Their music remained touching and simple, while the authors fell into maudlin sentimentality and mannerisms."

Grimm said: "Monsigny is not a musician." To which Fétis answered long afterward: "It is true he was not a musician as we understand the word; his thought is not complex; melody wholly absorbs

* In his article "Monsigny" in Grove's Dictionary.

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him. Monsigny is musician as Greuze is painter. He is original, he draws from his own soul the songs by which he expresses the meaning of the verse and the passionate movements of the characters. There is variety in his inspiration and truth in his accents."

For an elaborate study of Monsigny see Mr. Arthur Pougin's articles in *Le Ménestrel*, beginning March 23, 1907. See also an article on Monsigny by Adolphe Adam in "Derniers Souvenirs d'un Musicien," and Martine's "De la Musique Dramatique en France," pp. 126–148 (Paris, 1813).

***

The list of Monsigny's operas as given by Fétis is as follows: "Les Aveux indiscrets" (1759); "Le Maître en Droit" (1760); Le Dupé" (1761); "On ne s'avise jamais de tout" (1761); "Le Roi et le Fermier" (1762); "Rose et Colas" (1764); "Aline, Reine de Golconde" (1766); "L'Île sonnante" (1768); "Le Déserteur" (1769),—his most famous work, and at least one air from it is still sung in concerts; "Le Faucon" (1772); "La belle Arsène" (1773); "Le Rendez-vous bien employé" (1774); "Félix" (1777). "Pazanius de Monègne" and "Philémon et Baucis," composed about 1770, were never performed.

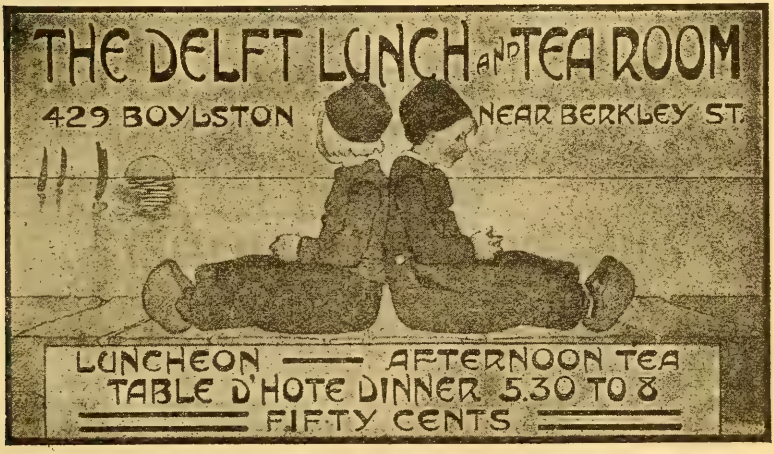
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The overture to Monsigny's "Le Déserteur" was performed in Philadelphia as early as 1786–87. An overture, "The Deserter," was performed at a concert in Boston, August 28, 1794. This overture was either by Monsigny or by Charles Dibden. The composer's name was not announced.

RECITATIVE, "MISERO! O SOGNO," AND AIR, "AURA, CHE INTORNO," FOR TENOR (K. 431) . . . . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This recitative and air were composed by Mozart at Vienna in 1783. They were probably sung for the first time by J. Adamberger, a tenor, born at Munich in 1743, and a pupil of Valesi. He sang under the



name of Adamonti in Italian cities, returned to Munich where Burney heard him in 1772, and afterward made Vienna his dwelling-place. There he married the celebrated actress Mariane Jacquet. He died in 1803. Adamberger had a fine voice, with the exception of a few nasal tones in the upper register, and his vocal art was highly praised by his contemporaries. He was the first to take the part of Belmont in Mozart's opera "Entführung aus dem Serail," and Mozart wrote for him the concert aria "Per pietà non ricercate" and an aria "A te fra tanti affani" in "Davidde penitente." Burney described "M. Adamont" as a tenor in Ottane's "L' Amore senza Malizia," "whose voice and manner of singing were very pleasing."

It is thought that Adamberger sang the recitative "Misero! o sogno," and aria, "Aura, che intorno," at the concerts of the Pensionsgesellschaft, Vienna, December 22, 23, 1783, when "a new rondo by Mozart" was heard. Some think the rondo was "Per pietà non ricercate" (K. 420) for the opera "Il Curioso indiscreto."

The accompaniment was scored by Mozart for two flutes, two bassoons, two horns, and the usual strings. Dr. Karl Muck abridged the recitative and air and revised the instrumentation for Miss Farrar's use.

Recitative: Adagio, E-flat major, 4-4.

Misero! o sogno, o son desto?
Chiuso, è il varco all' uscita.
E solo, ne' cavi sassi ascoso,
Risponde a' mesti accenti
Eco pietoso.
E dovrò qui morir?
Ah! negli estremi amari sospiri
Almen potessi, oh Dio!
Dar al caro mio ben
L' ultimo addio!

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Air: Andante sostenuto, E-flat major, 3-4.

Aura, che intorno spiri
Sull' ali a lei, che adoro,
Deh! porta i miei sospiri
Di che per essa moro,
Che più non mi vedrà.

Ho mille larve intorno
Di varie voci il suono;
Che nuova crudeltà!
Che barbara sorte!
Che stato dolente!
Mi lagno, sospiro.

Nessuno mi sente
Nel grave periglio,
Nessuno non miro,
Non spero consiglio,
Non trovo pietà!

Recitative.

Wretched one! Am I awake or dreaming? The entrance is fast closed; and hidden, lonely, in this cavern of stone only the pitying echo answers my sad complaint. And must I die here? Oh, heaven! That with my last sad sigh I might but breathe farewell to my beloved!

Air: Andante sostenuto.

Gentle breeze which plays about, bear on your wings my sighs to her whom I adore, for whom I die, and shall never again behold.

I feel a thousand phantoms about me; their myriad voices sound. What new torture! What a cruel fate! What a sad plight! I groan and sigh.

No one feels for me in this great peril; I see no one; I hope for no escape; I look for no mercy.

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APPLAUSE.

(From the London *Times*, September 16, 1910.)

There is no more familiar figure of the concert-room than the young man with the full score who is a foe to applause. He would like to crush it out altogether if he could, and, though he knows that to be impossible, he seizes every opportunity of suppressing it with a penetrating "hush." And there are few of us who at one time or another have not felt sympathy with him; for there is nothing more irritating than the uncouth noises of fellow-creatures at moments when one wants to be quiet, when one would hug a vision of something beautiful, as in the moments between sleeping and waking one fights for the existence of a dream. But the presence of the full score gives the clue to what is absurd in the attitude of the young man; for it means that he is a bit of a pedant, a person of instructed taste who lives by sight and not by faith, who puts his emotions into harness and drives them on the curb. Because applause is so often lavished upon the wrong things and is apt to break out grotesquely at the most inopportune moments, he has made up his mind that it is the symbol of artistic ineptitude, and so he will have none of it. Probably he has been misled by Wagner, for it has been Wagner's misfortune, though himself the least pedantic of men, to become the apostle of musical pedants in these latter days. Wagner laid down the theory that a piece of music or the course of dramatic action in a play should not be interrupted by noises in the house; so nowadays the audience at Covent Garden may not admire a song while the curtain is up without bringing down a protest from the gallery like the sound of a fire-hose in full play.

Not long ago there was a particularly ridiculous case in point in the second act of Puccini's "Manon Lescaut." Manon is put through her paces for the delight of her admirers both on and off the stage. She dances her dance and sings her song for no other purpose than to bring them to her feet; yet in spite of the clapping of hands on the stage, and in spite of the fact that both the music and the play had stopped



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for the moment, certain precious souls were offended by the uproar and signified the same in the usual fashion. Wagner, of course, had the true genius of the law-giver. When he laid down a law, he took pains that no one should have any reasonable excuse to break it. He wished for no applause while the curtain was raised for each act of his later operas, and so he was careful to allow it no chance to intrude. In this he sometimes put a severe strain on his audience. It is little short of cruelty to animals not to allow them one good shout in the course of the last scene of "Die Meistersinger"; and he might have done it without breaking any stage illusion by letting the audience become part of the crowd for the moment. Still he gave no chance, for there is no moment where the continuous thread snaps. Contrast for a moment this method with Mendelssohn's in the Violin Concerto. Probably there are quite a large number of people who hear the concerto several times a year and who are not aware that Mendelssohn meant its three movements to be continuous. Perhaps some of them have wondered vaguely why the slow movement has that queer little introductory passage shuffling from the key of E minor into that of C major. Mendelssohn, in the innocence of his heart, imagined that he could write a glittering coda with all the feeling of finality given by the often repeated tonic chord and in which the solo player makes a triumphant display of his powers and then persuade a human audience to be silent while he held on a single note on a wind instrument. The thing was impossible; flesh and blood could not stand it, and practically never tries to, and all wise conductors have resigned themselves to the necessity for letting the audience in at the end of the first movement. The gain is infinitely greater than the loss. Excited feelings must spend themselves somehow, and there is no real connection between

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the allegro and the andante which is broken by the inroad of applause. Only the little modulating passage sounds quaint when it comes stumbling in, seeming to apologize for its unnecessary existence when the tonality of E minor has been already obliterated effectually.

Now that composers have learnt through Wagner to protect themselves against applause wherever they want to, there is less need for making special directions than there used to be. There is comparatively little fear of a modern work being interrupted by it; and the real matter for dread is the convention which still holds in the concert-room that there must be some clapping of hands at the end of any and every work, no matter what the feelings of the audience may be. Audiences are given little enough liberty and few means of expressing themselves. Shouting and hand-clapping are their only resources. But if silence could be added, if they could be given the right to refrain from making a noise when they have been too deeply moved to wish to do so, their part in a performance would gain the primitive element of artistic contrast. The instincts of audiences are becoming wonderfully true in this respect, and a kind of corporate judgment exists and oftens governs a whole body of people like one man. At Queen's Hall, for example, it is often remarkable how the audience as if by common consent will allow the several movements of a symphony to pass by unapplauded, even when there has been a break between them, but they have not yet gone so far as to apply that same judgment to the end of a work.

To know the relative values of silence and applause and to find out when each is appropriate one must go where silence is an enforced condition. A week at a Cathedral festival, such as the one just completed at Gloucester, makes one realize how vitalizing an influence applause can be, even while in certain cases one blesses the rule which preserves one from its impertinent intrusion. Perhaps no music requires applause so little as choral music on a large scale. The choir so often takes the place of the audience and expresses their enthusiasm for them in artistic terms which leave nothing for their own artless efforts at the end. After all, what is the "Amen" chorus of the

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"Messiah" but a consummately organized piece of applause? For this reason works of the oratorio kind can generally stand well without it; and yet it seems a heartless thing after Mendelssohn's "Thanks be to God" to feel for umbrellas and hats and to struggle out of the building without any response. Several times during the week we have been surprised that no one so far forgot the proprieties as to burst in at the end of an inspiring climax with an indecorous shout.

The greatest marvel of this kind was on Sunday at the end of the jubilant finale to Brahms's First Symphony, when suddenly the light and the glory vanished and we were left in a dead cold silence. It is one of the values of applause to let one come back to one's normal senses gradually. Bach's knowledge of human nature is shown in nothing more perfectly than in his care to give his hearers vent for their feelings. Since the Church forbade the vulgar method of making a noise, he substituted the artistic one of singing a chorale. Where he did not wish to end with a chorale, he would not leave off at the moment when the emotions were raised to ecstasy or strained by the poignancy of tragedy. For it is not only the brilliant climax which calls for the expression of feeling in applause. There are things which touch us in so intimate and personal a way that we must either applaud or weep, and the alternative is unthinkable to Englishmen. An illustration of Bach's perception in this matter was given at the last Sheffield Festival, when the "Matthew Passion" was performed. Mr. Henry Wood, who conducted, had asked before the performance began that there might be no applause either in its course or at the end; but when we came to the interval at the end of the first part, after the vivid story of the betrayal, an adroit gesture on the part of the conductor was needed to remind the audience of their obligation. But when all was over, and the calming influence of the chorus "Wir setzen uns" had made itself felt, no one wished to disturb the impression, and the audience were glad to slip away noiselessly. Only the perfect composer can send away his hearers contented.

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Overture to "Egmont," Op. 84 . . . . Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

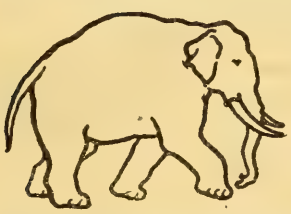
This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony Concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues, and, as "Egmont" was thought to be less suggestive to a composer,



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the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

Long and curious commentaries have been written in explanation of his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

***

Yet some may be interested in an analysis by Dr. Leopold Damrosch: "The overture begins with an outcry—a cry for help—uttered by an entire nation. Then follow heavy, determined chords, which seem

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to press down the very life of the people, who seem helplessly (the last two chords are piano) to yield to their fate. Only the all-pervading woe remains impressively sounded forth, first by the oboe, and then by the clarinets, bassoons, and violins. From every side the wail is repeated (the interval of the diminished seventh, B–A-flat, bringing before us, as in a picture, the hands of the nation uplifted in prayer to Heaven) until it is lost in the unison of the first outcry, fortissimo. . . . Only one ray of hope remains,—Egmont. But even his light-hearted nature seems imbued with anxiety for his oppressed country. His motive is as if bound in chains by the simultaneous repetition of sombre chords. In deep melancholy the violins repeat the motive, seeming to languish more and more. But with sudden impulse it revives; Egmont shakes off the gloom which surrounds him; his pulse beats quickly and gladly. On every side his fellow-citizens cry to him for aid. They flock together, and in excited bands surround him, their only champion and deliverer. As if to arouse Egmont still more to action, the sombre chords of the introduction are heard suddenly, but now in agitated measures, shorter, more commanding, and more incisive. Egmont heeds not these warnings. His short, lightly-given answers indicate that the decisive moment has not yet arrived for him. Three times the stringed instruments thunder forth the word of command. Then, as if Egmont with a prophetic eye saw the future before him, he seems to press forward with a mighty rush to meet the oppressors. The hosts of followers, faithful to his call, rally to a spirited attack; and in fierce contest the victory seems to be won.

"But this is only a dream. True to his nature, he is playing with his doom. Two vehemently interrupting chords try to arouse Egmont from his reveries; but still he dreams on and hears them not. Beethoven now follows for a time the laws of the sonata form. Then with rapid strides he leads to the dramatic catastrophe and to the musical climax. Harshly and powerfully the authoritative chords resound again from the horns, clarinets, and bassoons. This time they arouse Egmont from his reveries; and for the first time he seems to have a presentiment of the actual danger. But his vision of before has not

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yet left him. It still hovers about him, and even the repeated alarm will not shake it from his mind.

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"But now their wrath, gaining double force from the martyrdom of their hero and from the hope that Heaven will listen to their prayers, bursts forth. At first a distant murmur is heard. But in wild turmoil the storm of insurrection swells onward; and soon triumphal sounds of victory announce the tyrant's downfall. We hear the chains resolutely rent asunder, and louder rises the cry of victory."

***

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

***

What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets,

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as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote to Bettina von Arnim with reference to Goethe: "Who can sufficiently thank a great poet—the most valuable jewel of a nation? . . . When you write to Goethe about me, search out all the words which can express my deepest reverence and admiration. I am myself about to write to him about 'Egmont,' for which I have composed the music purely out of love for his poems, which make me happy."

In 1822, remembering his conversations with Goethe at Teplitz, where he met him for the first time in 1812, he said to Rochlitz: "I would have gone to death, yes, ten times to death, for Goethe. Then, when I was in the height of my enthusiasm, I thought out my 'Egmont' music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs." But the "Egmont" music had been composed and performed before the composer ever met the poet. Schindler said that Beethoven's recollection of past events was always vague.

The story of Beethoven's haughtiness and Goethe's obsequiousness in the presence of the imperial court has often been related, but the authenticity of the letter in which Beethoven told the adventure to Bettina has been disputed. (See Thayer's "Beethoven's Leben," vol. iii. pp. 210–212.) And did Beethoven and Goethe meet again at Carlsbad?

Bettina wrote Pückler-Muskau an account of Goethe and Beethoven together at Teplitz, and spoke of the composer playing to the poet and deeply moving him. Albert Schaefer states calmly that Beethoven played the "Egmont" music to Goethe at Vienna, and that the latter did not value it, and had no suspicion of its worth,—a statement for which we find no authority. But this is certain, that in 1812 Beethoven said to Härtel: "Goethe is too fond of the atmosphere of the court; fonder than becomes a poet. There is little room for sport over the absurdities of the virtuosi, when poets, who ought to be looked upon as the foremost teachers of the nation, can forget everything else in the enjoyment of court glitter." And it is also certain that Goethe cared little for Beethoven's music, that he did not mention his name in his memoirs; but in a letter to Zelter he wrote in 1812: "I made the acquaintance of Beethoven at Teplitz. His talent astonished me pro-

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digiously, but he is, unfortunately, a wholly untamed person. It is true that he is not utterly wrong when he finds the world detestable, but this will not make it more enjoyable for himself or for others. Yet he is to be excused and much pitied, for he has lost his hearing, which perhaps is of less injury to his art than to his social relations. Already laconic by nature, he will be doubly so by reason of this infirmity."

When Mendelssohn visited Weimar in 1830, he endeavored to make Goethe appreciate Beethoven's music. Mendelssohn played to him music by Bach, Haydn, Mozart, Weber. The poet enjoyed especially an overture by Bach. "How pompous and stately it is!" exclaimed Goethe: "I imagine a procession of noble persons in festal dress, going down the steps of a grand staircase!" But Mendelssohn recognized Goethe's antipathy toward Beethoven's music. He played to him the first movement of the Symphony in C minor, which made a singular impression on Goethe, who began by saying: "This music produces only astonishment; it does not move one at all; it is grandiose." He muttered some words, and after a long silence he said: "It is very great and indeed astonishing; one is tempted to say that the house is about to crumble into pieces; but what would happen if all men together should set themselves to playing it?"

Goethe, who likened music to architecture, drew a singular parallel between Napoleon Bonaparte and Hummel. "Napoleon treats the world as Hummel his pianoforte. In each instance the manner of treatment seems impossible; we understand the one as little as the other, and yet no one can deny the effects. The grandeur of Napoleon consists in being the same at any hour. . . . He was always in his element, always equal to the emergency, just as Hummel is never embarrassed, whether he has to play an adagio or an allegro. This facility is found wherever real talent exists, in the arts of peace as in those of war, at the pianoforte as behind a battery."

When Goethe talked about an opera, he discussed the poem, the dramatic features, rather than the music, whether it were by Mozart, Cherubini, Rossini, or Weber. Eckermann records curious conversations. Thus in 1823 Goethe spoke of a sequel written by him to the

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libretto of "The Magic Flute," but he could not think of a composer who would set the appropriate music to it. While he recognized the absurdities of the libretto which Mozart used, he insisted that Schikaneder understood perfectly the art of arranging effective contrasts and producing striking theatrical effects. In 1831 there was talk of Auber's "La Muette de Portici." Eckermann said: "The true causes of the revolution are not explained, and this is a reason of the opera's success, for each one supposes that these causes are the same as in his town or country." Goethe answered: "The whole opera is at bottom a satire on the people; to turn the amours of a fishing girl into a public affair and to call a prince a tyrant because he marries a princess,—there can be no more ridiculous absurdity." In 1828 the subject was Rossini's "Moses." Goethe said: "I do not understand how you can separate and enjoy separately the subject and the music. You pretend that the subject here is worthless, but you are consoled for it by a feast of excellent music. I wonder that your nature is thus organized, that your ear can listen to charming sounds, while your sight, the most perfect of the senses, is tormented by absurd objects. You will not deny that your 'Moses' is in effect very absurd. The curtain is raised and people are praying. This is all wrong. The Bible says that when you wish to pray you should go into your chamber and close the door. Therefore there should be no praying in the theatre. As for me, I should have arranged a wholly different 'Moses.' At first I should have shown the children of Israel bowed down by countless odious burdens and suffering from the tyranny of the Egyptian rulers. Then you would have appreciated more easily what Moses deserved from his race, which he had delivered from a shameful oppression." Then Goethe

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went on to reconstruct the whole opera. He introduced, for instance, a dance of the Egyptians after the plague of darkness was dispelled. He said some days later with reference to "Moses": "I cannot really enjoy an opera unless the libretto is as perfect as the music, unless the two march together. If you ask me what opera, then, I find excellent, I name 'Les Deux Journées,' for the libretto is so good that it might be given as a play which could be seen with pleasure. Composers do not understand the importance of a good book; or, it is better to say that there is a lack of poets who are capable of writing good librettos. If the book of 'Der Freischütz' were not so good as it is, the music would have much trouble in giving to the opera the popularity it enjoys." Yet to some, as Saint-Saëns, the libretto of "Der Freischütz" seems childish, and Adolphe Jullien well says, with reference to Cherubini's "Les Deux Journées," not only would the libretto without the music be insupportable, but, if Cherubini's music is not appreciated as it should be, the fault is with the puerile drama of the good man Bouilly.* Nor did Goethe appreciate the dramatic talent of Weber; he echoed the opinion of his friend Zelter, who had written to him that Weber had succeeded only in creating a gigantic nullity on a poem that was even still more null. Goethe said that Weber should not have composed the music of "Euryanthe"; he should have seen at a glance that the subject was an unfortunate one, which could not inspire a composer.

* See Jullien's interesting "Goethe et la Musique: Ses Jugements, son Influence, les Œuvres qu'il a inspirées" (Paris, 1880).

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Eckermann wished music for "Faust." It was in 1829 that Goethe assured him there was no composer then who could write this music. The period was not in sympathy. "This music," said Goethe, "should have the character of that of 'Don Giovanni.' Mozart could have written it; perhaps Meyerbeer could, but he would not undertake such a work, he is too much busied with the opera houses of Italy." As a matter of fact, Beethoven wished to write an opera, "Faust." Meyerbeer thought more than once of such an opera, but he did not wish to appear at first as a rival of Spohr and later of Gounod. Mendelssohn dreamed of a "Faust," although he was, of all composers, unfitted by nature for success in the opera house. Rossini for a long time thought of a "Faust" with a libretto by Alexandre Dumas, the Elder, and Fétis tells a story of Rossini showing him one day a thick score and saying: "This is a 'Faust' which I have written." Was this one of Rossini's innumerable jokes? There is no mention of such a score in the list of his posthumous works. Boieldieu was another composer who was tempted to write a "Faust." Antony Béraud, who was writing a drama, "Faust," for the Porte-Saint-Martin, wished to transform it into an opéra-comique with a female Mephistopheles, and wished Boieldieu to write the music. The composer refused on the ground that Scribe was about to write a libretto on the same subject for Meyerbeer.*

There was much music at Goethe's house in Weimar. The piano was played by the Councillor Schmidt or by Hummel, who was then chapelmaster to the Grand Duke of Weimar, but Goethe preferred to Hummel a young Polish pianist, with whom, in spite of his seventy-four years,

* See Arthur Pougin's "Boieldieu" (Paris, 1875).

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he had fallen in love at Marienbad, Mme. Marie Szymanowska, who gave a recital at his house. She was a sister of the celebrated Dr. Wolowski, who died at Paris, and a pupil of Field at Moscow. She played at Warsaw from 1815 to 1830, and gave pleasure at Leipsic, Vienna, Berlin, Hamburg, Paris, and London. She died at St. Petersburg in 1831, and left several children. One of her daughters married Mickiewicz, the Polish poet. She composed pianoforte pieces and songs. Goethe was charmed by her beauty and her playing: "She has energy, and this is her most remarkable characteristic, for women as a rule lack energy." Chamber music was played at his house, excerpts from operas and oratorios were sung. Hearing a quartet of a young composer, he remarked: "It is singular how contemporary composers are guided by the actual perfection of mechanism and the technical side of the art. That which they make is no longer music; it is above the range of human sentiments. . . . The allegro, however, has character. This perpetual turning and twisting put before my eyes the witches' dance on the Brocken." When he could not visualize music, he was inclined to find nothing in it. While he had esteem for the music of Cherubini and Weber, his admiration for that of Bach, Handel, Cimarosa, and, above all, that of Mozart, was lively: "I saw him when he was a child of seven. He travelled then and gave concerts. I was about fourteen years old, but I still remember very well the little man with his frizzled hair and his sword." He classed Mozart with Shakespeare and Raphael, a holy trinity in art. "Mozart," says Jullien, "was not so much in his eyes a musician of flesh and blood, a man who composed 'Don Giovanni,' 'The Marriage of Figaro,' and 'The Requiem,' as an immaterial being, the genius itself of music." He mourned his death sincerely. He wrote to a friend ten years after Mozart's death: "If you could have seen lately the performance of 'Don Giovanni' [at Weimar], you would have realized all your hopes in the matter of opera. But this piece stands alone, and the death of Mozart has destroyed all hope of ever seeing anything like it."

It should not be forgotten that Goethe confessed to Eckermann that music was to him the least interesting of the arts, and that he knew little about it.



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FRIDAY AFTERNOON, NOVEMBER 18, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 19, at 8 o'clock

PROGRAMME

Henry Hadley . . . Symphonic Poem, "The Culprit Fay"
(First time in Boston)
Conducted by the composer

Chopin . . . . . Concerto for Pianoforte, in F minor

Tschaikowsky . . . . Suite in G major, No. 3, Opus 55

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Sonata, B-flat major, Op. 35	Chopin
Nocturne, E major, Op. 62, No. 2 3 Preludes: Nos. 15, 23 and 27 2 Mazourkas: Op. 7, No. 1, and Op. 33, No. 4 Polonaise, Op. 53, No. 6	Chopin

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AT 2.30 O'CLOCK

SATURDAY EVENING, NOVEMBER 19
AT 8.00 O'CLOCK

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Violas.

Ferir, E.	Heindl, H.	Rennert, B.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

Violoncellos.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.			

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		Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.	Tuba.
Hess, M.	Wendler, G.	Kloepfel, L.	Hampe, C.	Lorenz, O.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

Harp.	Tympani.	Percussion.	
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FRIDAY AFTERNOON, NOVEMBER 18, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 19, at 8 o'clock

PROGRAMME

Berlioz . . . . Overture, "The Roman Carnival," Op. 9

Hadley . "The Culprit Fay," Rhapsody for Orchestra (after the poem of like name by Joseph Rodman Drake), Op. 62
First time in Boston
Conducted by the composer

Chopin . . . . Concerto No. 2, F minor, for Pianoforte and Orchestra, Op. 21

I. Maestoso.
II. Larghetto.
III. Allegro vivace.

Tschaikowsky . . . . Suite No. 3, in G major, Op. 55

I. Élégie.
II. Valse mélancolique.
III. Scherzo: Molto vivace.
IV. Tema con variazioni.

SOLOIST

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"The Culprit Fay," Rhapsody for Orchestra after the Poem of Like Name by Joseph Rodman Drake . . Henry Hadley

(Born at Somerville, Mass., December 20, 1871; now living at Seattle.)

Mr. Hadley began the composition of "The Culprit Fay" in April, 1908, at Mayence. He completed his work in the spring of 1909. The rhapsody won the prize of $1,000 offered by the National Federation of Music Clubs. The judges were Charles Martin Loeffler, Henry E. Krehbiel, and Walter Damrosch. There were twenty-five competitors for the prize.

The first performance was at Powers Theatre, Grand Rapids, Mich.,—the convention city of the National Federation,—May 28, 1909. The Theodore Thomas Orchestra of Chicago was then led by Mr. Hadley for this Rhapsody. The second performance was conducted by the composer in July, 1909, at Willow Grove, Pa., when the orchestra was Victor Herbert's.

The Theodore Thomas Orchestra, Mr. Stock conductor, played the Rhapsody at its regular concerts of October 29, 30, 1909, and in other cities, as Detroit, Cleveland, Memphis.

Joseph Rodman Drake (1795–1820) wrote "The Culprit Fay," it is said, to show that American rivers were as well adapted as the Rhine for romantic treatment in verse. He wrote it in 1816, when he was graduated in New York from the Medical School, but the poem was not published until 1835. The poem has served as the text of a cantata with music by the late F. G. Gleason.

***

Drake's "Culprit Fay" is too long for publication in this Programme Book. The following argument was prepared for Mr. Hadley by Arthur Farwell, of New York:—

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The heavenly bodies light the clear summer night. The fairy watch strikes twelve strokes on his bell of pearl—it is midnight, the fairy dawn. From the tree-tops and shadowy underwood come the fays, and assemble in conclave. At the feet of the fairy monarch upon his judgment throne crouches the prisoner, the Culprit Fay. His elfin purity has been sullied in "the glance of a mortal maiden's eye"—he has scorned the Fays' decree, and must pay the forfeit before he can be made pure, and sport and dance again with the magic company. The monarch pronounces sentence. He must brave the water-spirits and catch the glistening drop from the sturgeon as he leaps from the deep; he must mount the skies and catch the spark from the falling star.

The Fay turns sadly to the quest; he cannot fly, for his wings are soiled, his fairy chain broken. A spotted toad hops in his way, and he takes heart, laughing merrily as he strides its back. Away he hops to the moonlit beach and plunges into the water. Mounted on starfish, leeches, and crabs, the water-spirits attack him, and he turns back, howling with pain. In a mussel-shell boat he fares safely forth over the calm waters. Up leaps the sturgeon in a rainbow of spray, and in his crimson colen-bell the Fay catches the glistening drop. With great joy he pilots his little shell safely to shore. Here he mounts his fire-fly steed, and is off to the sky. Now appears to him a beautiful spirit floating in the rainbow's light. She bids him forsake his quest and dwell with her. His oath has been given to the fairy monarch—he must fulfil his quest.

High in the dome of the sky the star trembles, quickly to fall. The meteor bursts, the Fay catches the spark, and hastens back to the conclave. Pure of wing and bright of spirit—his fairy chain made whole—he is welcomed by the joyous throng. He joins in the mirth and the dance; the day breaks, the sentry-elf calls, the cock crows—the Fays are gone.

***

Mr. Hadley comes of a musical family. His father, S. Henry Hadley, a musician by profession, instructor of singing in public schools

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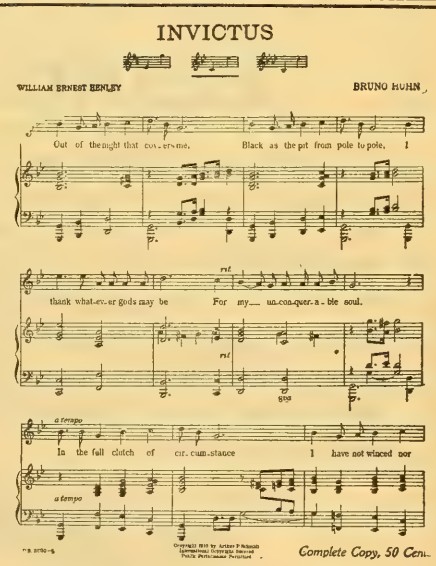
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and conductor, was his first teacher, and Arthur Hadley, another son, a violoncellist, is a member of the Boston Symphony Orchestra. After lessons from his father Mr. Hadley studied in Boston,—the violin with Henry Heindl and Jacques Hoffmann and the late Charles Allen, harmony with the late Stephen Emery, and counterpoint with George W. Chadwick. Before he was twenty-one, he had composed a dramatic overture, a string quartet, a trio, and choruses and songs. He went to Vienna in 1894 and studied composition with Eusebius Mandyczewski.* In Vienna he composed his third suite for orchestra. He returned to America in 1896 and took charge of the music department of St. Paul's School at Garden City, L.I. His first symphony, "Youth and Life," was produced under the direction of Anton Seidl at New York in December, 1897. The second movement of this symphony was played in Boston at a concert of American compositions conducted by Mr. Mollenhauer. The list of Mr. Hadley's works includes three symphonies (the one in F minor, No. 2, "The Four Seasons," took two prizes in 1901, one offered by Mr. Paderewski and one by the New England Conservatory of Music, Boston, and it

* Mandyczewski was born at Czernowitz, August 18, 1857. He studied music with Robert Fuchs and Nottebohm in Vienna. In 1887 he was appointed choirmaster of the Vienna Singakademie and archivist of the Gesellschaft der Musikfreunde. In 1897 he was made Doctor of Philosophy by the University of Leipsic for his work, especially on the complete edition of Schubert. That year he was appointed teacher of instrumentation at the Vienna Conservatory and in 1900 instructor in musical history at the same institution. To him was intrusted the task of completing C. F. Pohl's Life of Haydn, a task unfortunately not yet accomplished.

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was performed here at a Symphony Concert, April 15, 1905); three serious overtures for orchestra,—"Hector and Andromache," "In Bohemia" (produced in Boston, December 16, 1901, at a concert conducted by Mr. Mollenhauer, and played again at a "Pop" Concert, May 4, 1903), and an overture to Stephen Phillips's tragedy, "Herod"; three ballet suites (the third was produced in New York at a concert of the American Symphony Orchestra, led by Mr. Sam Franko, March 24, 1897); Festival March (played here at a "Pop" Concert); a prize cantata, "In Music's Praise" (performed by the People's Choral Union, New York, in April, 1901); Six Ballades for chorus and orchestra,—"The Fairies," "In Arcady," "Lewlawala: A Legend of Niagara," "Jabberwocky" (*sic*), "Princess of Ys," "Legend of Grenada"; three comic operas; String Quartet in A major; String Trio in C major; Sonata in F major for violin and pianoforte; anthems, part-songs, pianoforte pieces, and over a hundred songs. Among his latest works are a Symphonic Fantasia in E-flat major, for full orchestra; "Salome," tone poem for orchestra after Oscar Wilde's tragedy, Op. 55, performed for the first time by the Boston Symphony Orchestra at Boston, April 13, 1907; "Merlin and Vivian," a lyric drama for solo voices, chorus, and orchestra (text by Mrs. Watts Mumford); the third symphony, in B minor; "The Fate of Princess Kiyo: A Legend of Japan," a cantata for female voices and orchestra; a pianoforte quintet in A minor; church music; some songs (text by Otto Julius Bierbaum), which were published in Munich; among still later songs, "Mondlicht," "Ei-lu-li," "Il pleut des pétales de fleurs," and "Remembrance"; and five love songs (poems by Frederick Manley). He has been working on a dramatic poem, "Lucifer": the text is by Vondel.

Mr. Hadley lived in Europe for about four years. He conducted orchestral concerts in various cities with programmes containing his own

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works and those of others. His "Salome" was performed at Monte Carlo (December 12, 1907) under Jéhin's direction; at Warsaw under the direction of the composer at a Philharmonic Concert (February 7, 1908); at Cassel, led by the composer, at a concert of the Royal Theatre Orchestra (February 21, 1908); and at Berlin, as above stated. He for some time acted as a conductor at the Mayence Opera House, and there he brought out Pizzi's "Rosalba" (December 10, 1907), with Hedwig Materna, a niece of the distinguished singer in Wagner's music dramas, and he prepared "Mme. Butterfly" for performance with Marguerite Lemon as Cho-Cho-San. His own opera, "Safie," was produced at Mayence, April 6, 1909, when Miss Marguerite Lemon, and Messrs. Rössner, Rupp, Bara, and Hemsing took the chief parts.

In 1909 he was appointed conductor of the Seattle Symphony Orchestra, a position that he still holds.

These compositions of Mr. Hadley have been played in Boston at concerts of the Boston Symphony Orchestra:—

Symphony in F minor, No. 2, "The Four Seasons," April 15, 1905.

"Salome," tone poem after Oscar Wilde's tragedy, Op. 55, April 13, 1907.

Symphony in B minor, No. 3, Op. 60, April 11, 1908.

Mr. Hadley's piano quintet was performed in Boston by the Hoffmann Quartet and Mrs. Jessie Downer-Eaton, pianist, at a Hoffmann Quartet Concert, November 21, 1907. His songs, "Stille träumende Frühlingsnacht" and "Morgengesang," were sung in Boston by Miss Janet Spencer at her recital on November 10, 1911.

CAPITAL, $3,000,000 SURPLUS and PROFITS, $5,750,000

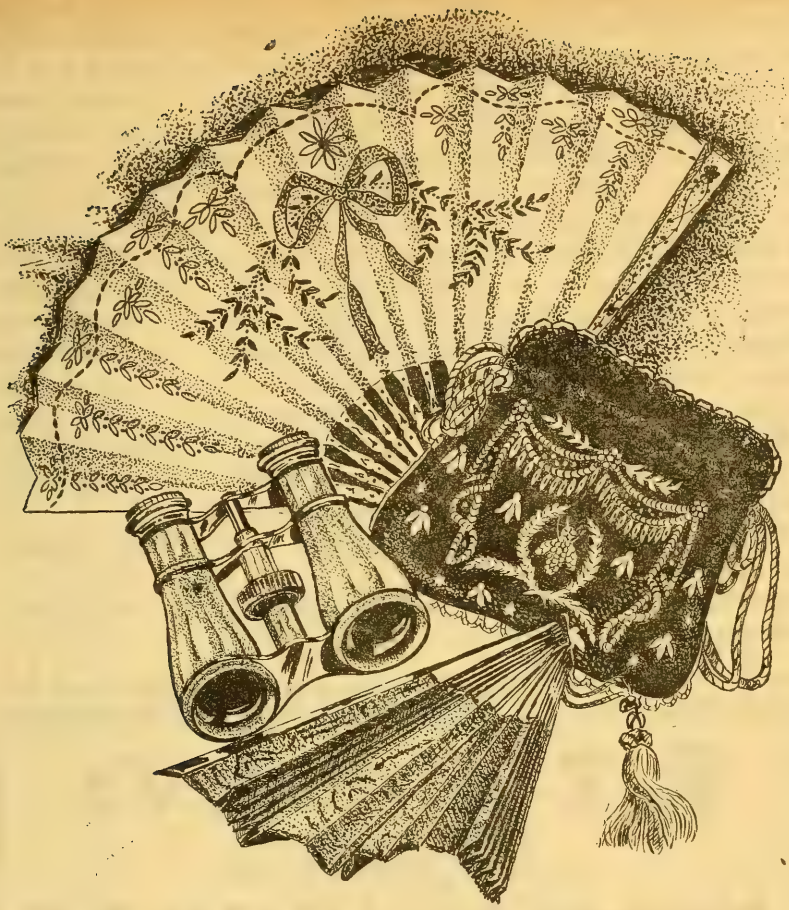
TOTAL ASSETS, $70,000,000

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Mr. Carlo Buonamici, pianist, was born at Florence, Italy, June 20, 1875. His father, Giuseppe Buonamici, the celebrated pianist, editor, and teacher, the close friend of von Bülow, was his first and, in fact, his chief teacher; but in 1891 the young man went to Würzburg, where he made his first appearance in concert. He studied at the Würzburg Royal Music School, and in 1894 took the first prize for piano-playing, as a pupil of Van Zeyl. In 1895 Mr. Buonamici served his year in the Italian army, and in 1896 came to Boston, where he now lives as pianist and teacher. He has played at Florence in concerts given with his father, and he has given many recitals here and in other American cities. His first recital in Boston was on January 17, 1898. He played Liszt's Fantasia on Hungarian Folk-tunes at a concert of the Boston Symphony Orchestra in Boston, April 19, 1902; and at a concert of the Boston Symphony Orchestra, December 17, 1904, Rachmaninoff's Concerto in F-sharp minor, Op. 1, for the first time in Boston.

In 1908 Mr. Buonamici went on a concert tour in Italy and Germany, and then played with various orchestras and in recital.

He has played with the Kneisel Quartet in New York, Brooklyn, and in Boston.

He played in Boston with the Boston Symphony Quartet, March 5, 1906 (Arensky's pianoforte trio in D minor).

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Concerto No. 2, in F minor, for Pianoforte and Orchestra, Op. 21 . . . . . Frédéric Chopin

(Born at Zelazowa-Wola, near Warsaw, Feb. 22, 1810;* died at Paris, Oct. 17, 1849.)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio† of my concerto." Chopin was then at Warsaw. This ideal was Constantia Gladkowska. Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag heard her sing in 1830, and said that her voice was beautiful, but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début at Warsaw as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska,

*This is the date given by Riemann's Musik-Lexikon (1909), and the one observed for the recent centenary in Poland. Niecks, Huneker, and Grove's Dictionary (Revised Edition) prefer March 1, 1809. Élie Poierée in his excellent biography of Chopin (Paris, *s. d.*, Henri Laurens' Series "Les Musiciens Célèbres") gives February 22, 1810.

†"The slow movements of Chopin's concertos are marked Larghetto. The composer uses here the word Adagio generically,—*i.e.*, in the sense of slow movement generally."—Niecks.

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especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,— that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. Some time in the winter of 1836–37 Chopin met George Sand.

Chopin wrote, October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed until November 14.

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The concerto was first played at the first concert given by Chopin in Warsaw, March 17, 1830. The programme was as follows:—

PART I.

1. Overture to the Opera, "Leszek Bialy," by Elsner.*
2. Allegro from the Concerto in F minor, composed and played by F. Chopin.
3. Divertissement for the French Horn, composed and played by Görner.†
4. Adagio and Rondo from the Concerto in F minor, composed and played by Chopin.

PART II.

1. Overture to the Opera, "Cecylja Piaseczynska," by Kurpinski.‡
2. Variations by Paër, sung by Madame Meier.
3. Potpourri on National Airs, composed and played by Chopin.

Neither a box nor a reserved seat was to be had three days before the concert, but Chopin was not satisfied with the artistic result. He wrote: "The first Allegro of the F minor Concerto (not intelligible to

* Joseph Xaver Elsner, born at Grottkau in 1769, died at Warsaw in 1854. He studied medicine, turned violinist, was an opera conductor at Lemberg and then at Warsaw, where he established an organ school in 1815 or 1816, which grew into the Warsaw Conservatory (1812) with him as director. By some he is named the creator of Polish opera. He wrote nineteen or more operas, several ballets, symphonies, cantatas, church music. The opera, "Leszek Bialy" ("Lesko, the White"), was produced at Warsaw in 1809. (See Sowinski's "Les Musiciens Polonais" (Paris, 1857) for a long account of Elsner.)

† C. Görner, horn player and composer, went to Berlin in 1835, and died there in 1847.

‡ Karl Kasimir Kurpinski, born at Luschwitz in 1785, died at Warsaw in 1857. He served as conductor under Elsner and succeeded him. He wrote nearly thirty operas for the Warsaw Opera House, a symphony, a Te Deum and other church music, piano pieces, etc. "Cecylja Piaseczynska," produced about 1820, was his last grand opera. (See Sowinski's "Les Musiciens Polonais.")

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all) received, indeed, the reward of a 'Bravo,' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The Adagio and Rondo produced a very great effect. After these the applause and the 'Bravos' came really from the heart; but the Potpourri on Polish airs missed its object entirely. There was, indeed, some applause, but evidently only to show the player that the audience had not been bored."

Some in the pit said Chopin did not play loud enough. He was advised by a critic, who praised him, to show more energy and power. For his next concert he used a Vienna piano instead of his own Warsaw one, for Elsner had attributed a certain weakness of tone to the instrument. Kurpinski and other musicians appreciated the work. Édouard Wolff told Frederick Niecks, Chopin's biographer, that they had no idea in Warsaw of the real greatness of Chopin. "How could they?" asks Niecks. "He was too original to be at once fully understood. There are people who imagine that the difficulties of Chopin's music arise from its Polish national characteristics, and that to the Poles themselves it is as easy as their mother-tongue; this, however, is a mistake. In fact, other countries had to teach Poland what is due to Chopin. That the aristocracy of Paris, Polish and native, did not comprehend the whole Chopin, although it may have appreciated and admired his sweetness, elegance, and exquisiteness, has been remarked by Liszt, an eye and ear witness and an excellent judge. . . . Chopin, imbued as he was with the national spirit, did nevertheless not manifest it in a popularly intelligible form, for in passing through his mind it underwent a process of idealisation and individualisation. It has been repeatedly said that the national predominates over the univer-

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sal in Chopin's music; it is a still less disputable truth that the individual predominates therein over the national."

Chopin played the concerto at his second concert, which was given a few days after the first. The audience was still larger, and this time it was satisfied. The Adagio found special favor. Kurpinski regretted that Chopin did not use the Viennese instrument at the first concert, but Chopin confessed that he would have preferred his own piano. One of the newspaper critics advised him to hear Rossini, but not to imitate him. Chopin netted from the two concerts about $725, but he declared that money was no object.

The orchestral accompaniment of this concerto has been rescored by Carl Klindworth and Richard Burmeister. The latter added a cadenza to the first movement, to supply the lack of a coda. Klindworth made his arrangement of the concerto at London in 1867–68, and published it ten years later at Moscow. In his preface are these words: "The principal pianoforte part has, notwithstanding the entire remodelling of the score, been retained almost unchanged. Only in some passages, which the orchestra, in consequence of a richer instrumentation, accompanies with greater fulness, the pianoforte part had, on that account, to be made more effective by an increase of brilliance. By these divergencies from the original, from the so perfect and beautifully 'effectuating' (*effectuirenden*) pianoforte style of Chopin, either the unnecessary doubling of the melody already pregnantly represented by the orchestra was avoided, or—in keeping with the now fuller harmonic support of the accompaniment—some figurations of the solo instrument received a more brilliant form." And there are some that protest against all such tinkering.

The concerto is dedicated to Mme. the Countess Delphine Potocka. She was one of the three daughters of Count Komar. She and her

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sister, the Princess de Beauvau-Craon, made Paris their home, where they entertained sumptuously. They were beautiful and singularly accomplished. The Countess Delphine, a soprano, was celebrated for her singing, and she often gave concerts at her house in Paris with the famous Italians of the time. Kwiatkowski said of her that she took as much trouble and pride in giving choice musical entertainments as others in giving fine dinners. She was at Nice when she heard of Chopin's fatal sickness, and she went at once to Paris. When her coming was announced, Chopin exclaimed: "Therefore, then, has God delayed so long to call me to Him; He wished to vouchsafe me yet the pleasure of seeing you." He begged that he might hear once more the voice he so dearly loved, and she sang by his bed. There is a dispute as to what she sang,—Stradella's Hymn to the Virgin, a Psalm by Marcello, or an air by Pergolesi; and Franchomme was sure that it was an air from "Beatrice di Tenda," by Bellini, of whose music Chopin was fond. It seems from a passage in Mr. Huneker's "Chopin" that the picture of the Countess Potocka in the Berlin gallery is not that of the Countess Delphine.

***

The Concerto in F minor has been played in Boston at concerts of the Boston Symphony Orchestra by Miss Adèle Margulies, March 3, 1883; Mme. Madeline Schiller, November 24, 1883; Miss Amy Marcy

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***

Mr. Poirée thus criticised the two concertos: "The two concertos in F minor and in E minor which Chopin willingly played as a whole or a movement at a time—and the latter was more after his habit—owed perhaps their chief success to his interpretation which later his pupils strove to imitate. The composer worked a long time on them. They reveal an effort, sometimes successful, to rise to a higher and nobler art than that of the virtuoso pure and simple; but the symphonic structure is still weak, and the orchestral sonorities are undistinguished, dry. The poverty of this instrumentation inspired two musicians, Klindworth and Tausig, with the singular idea of re-orchestrating the concertos while they respected the piano-text as far as possible. Klindworth arranged the concerto in F minor, Tausig the one in E minor—a pious intention and a thankless task that remain futile.

"If Chopin's concertos still have a didactic interest, they have not been played in public for a long time any more than the virtuoso music of the last century." (This was written in Paris about 1906.) "Such compositions seldom survive their epoch. Modern tendencies go further and further in the opposite direction: the only virtuosity admitted by them is that which, as in Wagner's orchestra, co-operates with the musical idea and contributes to the fulness of its expression."

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THE PROBLEM OF THE PUBLIC SCHOOL.

(The London *Times*, October 29, 1910.)

That the English, as a nation, owe many of their advantages, material and other, to their insular position, is a truism few will be found to disagree with; but the natural corollary that this same position implies many and potent dangers, beyond mere strategic ones, has never been widely and commonly recognized. A catalogue of such dangers would lie outside our present purpose, which is to show how the art of music has suffered from one of the disadvantages incurred; viz., that in England prejudices die hard. In mid-Victorian times all men were convinced that music was an occupation fit only for the softer sex; and they were no less secure in their conviction than in the certainty they felt that in all pursuits where manliness was called for the Englishman was unquestionably supreme. It is both amusing and encouraging to watch the arrival of Nemesis; for the jeremiads of the last few years over the wresting away of our supremacy in one branch of sport after another have coincided with the gradual recognition by other nations of the increasing importance of English music. And it is pertinent to plead that our rise in musical estimation has been due, more than may at first sight be admitted, to the recognition, however grudgingly conceded, that a man of self-respect may adopt the musical as readily as any other profession.

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necessity of the combination, in spite of the rather frequent reversions to type met with even now. But he still feels, though perhaps inarticulately and with decreasing strength, that Art encourages effeminacy. He is no dialectician, but forms an incisive, if crude, judgment on what he sees; and, if only for the reason that Art is a natural consolation of the infirm, no one can pretend that the pianists of a school reach the physical standard of the cricket eleven. The modification of the boys' attitude has come about silently and quietly, and the causes of it are difficult to trace. Such noble things as national pride have had nothing to do with it directly: few school-boys know that "The Mikado" or "Shamus O'Brien" or "Gerontius" has ever been performed in Germany, and few would feel uplifted if they discovered the fact. The grown man, however, has noticed such things, and has changed; and the corresponding change in the boy is probably due more than to anything else to his rather simian propensity for noticing and reproducing the characteristics of those he admires. Whether it is due to the Crystal Palace, the Promenade Concerts, Gilbert and Sullivan, Tchaikovsky, or to Mr. George Edwardes, the ordinary man of to-day realizes that one of the pleasures of life is music; and there is scarcely a man who does not openly regret that he cannot strum on the piano, even if it is "only a hymn tune." With the fathers enlisted, it has been no difficult matter to win over the sons; and there is scarcely a public school in England which has not in recent years produced its one boy, if not its ten, of all-round ability and special musical faculties, ready and sometimes anxious to adopt the career of a musician.

What, it may be asked, is the special importance of this fact that makes it worth discussing? The answer is worth seeking, even if our solution prove wrong. To put it bluntly, the musical profession has reached a stage at which it is of supreme importance that gentlemen

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should adopt it. I do not mean that there are not a great many gentlemen now in the profession; still less that the public schools have a monopoly in the production of gentlemen. But a prominent musical critic wrote recently that, though the musician was not all he should be, "may heaven save him from being a gentleman." Knowing that writer, and knowing what the word connotes to him, I cordially agree with him. But surely to most people the word stands for qualities which are good right through, and can be applied, exclusively for good, in any branch of life whatever. Grant that many public-school products are disfigured by qualities which have been summed up in the phrase "a certain arrogance,"—arrogance of birth, of wealth, of learning, of tradition, of manners, of conformity to type, and arrogance in a dozen other petty manifestations. Yet it is a tenable position, without posing as a whole-hearted partisan of the public-school system, that these qualities are separable accidents, since no boy will possess exactly the same combination of them, and some boys none at all. What is certain is that the system aims at producing what the writer quoted would agree with us is a desirable gentleman, a man who knows that shrewdness, justice, reticence, and duty to one's self are compatible with genuineness, large-heartedness, decision, and fair play. If the public schools fail to permeate a large majority of boys with this ideal, then they had better go. But I maintain that these qualities, however marred in individual

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cases by arrogance, are the possession of the bulk of English public-school boys, and the possession is the despair of other nations; and, further, that such qualities do not characterize any large percentage of those outside our public schools. No one conversant with the inner workings of musical life in England can gainsay that an infusion of such qualities just now would give the profession a needed and vitalizing impetus.

The gain would be many-sided. To the profession, honeycombed as it now is with envy, malice, and all uncharitableness, the public-school spirit would be a breath of clean and vigorous air. The necessity, for instance, of caring for throat or fingers may make games dangerous for a musician, but need not divorce him from all interest in things considered manly by the nation at large. Sport is organized imagination applied to bodily vitality, as Art is, applied to the vitality of the emotions. The public-school boy, by proving them not incompatible, should bring Art home to thousands of those who are now Ishmaels to her. He should bring a sense of fair play and decency into the innumerable disputes which always encircle artistic questions with peculiar bitterness. A few years ago, for instance, the University of Oxford proposed, rightly or wrongly, to elevate music to the *status* of other subjects for degrees, by making residence compulsory. The suggestion was attacked by a coterie of musicians with a want of decency which even a short residence at the University amongst public-school men would have rendered impossible. The spirit we ask for might not produce the one or two men of genius who seem to be the only aim of some of our writers on musical affairs; but it would sweeten the ordinary daily life in a profession where chicanery and commercialism of all sorts, from secret commissions to shady examinations, are notoriously rampant.

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To the public-school boy himself, when he looks on music as amongst the honorable and reasonable professions he can enter, the gain will be equally great. Amongst his excellent qualities he possesses, to an excess which almost becomes a vice, an adamantine reserve. In itself good, it leads to that self-consciousness which makes our after-dinner speeches as tedious as our sermons. An Englishman is so little expected to "let himself go" that the language provides him with no exclamations for occasions of emotional stress, and he falls back on puerile sentences generally beginning, "Well, I'm." We know that beauty feeds the soul; we know, in our heart of hearts, that our real life is bound up in and enlarged by the things of the spirit, not of the counting-house. Why, then, should we shrink from expressing our feelings? The artist thinks the reserved man impenetrable: the reserved man thinks the artist un-English. It is the story of black and white again—"haven't you room for gray?"

Lastly, the gain to England will be important. A review of our musical history, looking back to the great times of Elizabeth, is humiliating. With so great blood in our veins so little has been done. But it cannot be contended that the country has not had the brains and the genius somewhere; for a nation that has continuously produced men great in various branches of art cannot suddenly, and at a fertile moment, become sterile for two hundred years in one branch alone. Of



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those men who have done anything for music a large proportion have adopted the career in the face of opposition; and, for every one who has braved this, dozens must have given way. Now that the social stigma of the profession is being allowed to fade, a corresponding increase in the number of adequately paid posts is already noticeable; and no boy of trained mind and special musical aptitude need fear that he will not succeed in the world at least as well as if he adopted law, medicine, or the church. That there is a supply of such boys is beyond controversy. Not only do men acquainted with both countries assure us that, if there is anything to choose between the "class" of young talent here and in Germany, the verdict is in favor of England, but every public-school music-master will confess that he frequently comes across boys who, for natural talent and ease in mastering their subject, would have been hailed as special manifestations of genius a generation ago. As it is, such boys mainly drift into professions to which they have no special attachment, to their own discomfort and to England's loss; for it was no fantastic idea of the Greeks that a nation's soundness varied with the virility of its art. That their adoption of the career for which Nature seems to have intended them might easily be made more feasible and more encouraging is a fact which I hope to deal with in another article.

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In a previous article I tried to show that a more whole-hearted recognition of music in our public schools, and consequently a steadier influx of public-school boys into the musical profession, would result in benefits both to music and to public schools, and thereby to England at large. While acknowledging gratefully the change of attitude towards art that has come over our schools in the last thirty or forty years, I tried indirectly to express my conviction that it was due more to the adoption of music as one of the avenues of pleasure and entertainment than to any admission that it could form one of the serious aims in life. In the present article I propose to discuss some of the stumbling-blocks to the realization of this latter ideal, and to that end will take in turn some of the main difficulties with which those who are responsible for the teaching of music in our schools are confronted.

First, the nominal age of public-school boys, the material with which the teacher deals, is thirteen to nineteen. That would give us six of the best and most malleable years, and more could not be asked for. But in actual practice we find the majority of boys leaving just before or after eighteen and many earlier; and beyond this the private-school master, who is coming to be looked on as a natural enemy, is persuading parents to leave their boys with him longer and longer, so that the average age of the boys entering a public school in a given term is now sometimes fourteen. Four years is certainly as much as can be counted on nowadays with any certainty; and this would not be grumbled at, did boys come from private schools with the foundations of musical instruction well laid. In far too many of these institutions, however,—it is scarcely an exaggeration to say in nearly all,—the work is done extremely badly, and done in such a way that the boys have acquired a lasting dislike for those two things on which their physical and mental progress musically depends,—technique and classical music. The public-school music-

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master is not nowadays the type of man who makes the stereotyped remark, "We must begin again at the beginning"; but unfortunately his honest conviction in the great majority of cases has to be that in such a course lies the only hope of the boy's musical salvation.

Secondly, in practically every school, before a boy can take lessons in any "extra," he has (quite rightly) to get permission from his tutor or house-master. Such permission is now, of course, given far more willingly than of old; but there are still in most schools a number of masters who, being of an older generation or constitutionally unsusceptible to music, will override a parent's wishes or put difficulties in the way or resort to ridicule. "Why not leave such things to your sisters?" is a remark which in this year of grace has induced one athletic boy to drop music; and it is merely a type of what has probably been said to many boys in English schools at the beginning of this winter term.

Thirdly, there is what, without disrespect, all schoolmasters, whatever their subject, know as "the parent nuisance." In music it takes the form of a letter to say that A is to learn only classical music, that B is wanted to play dance music at home, that C has to accompany his sister on the violin and not to play pieces, that D need not be given any scales, or that E must have nothing else. Now any competent musician (and, without seeking fame by composing oratorios for the festivals, most



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of our public-school music-masters are that) can very quickly sum up the intentions of nature with regard to a particular boy. A letter from a wise parent will help any one, but without it the master can speedily see that one boy, devoted to musical comedy, has intelligence enough to be coaxed to Beethoven in time; that another, with hands which no scales or exercises will pull into shape, may become a really intelligent listener; or that a third with facility, but no application, can be spurred by thoughtful badinage into working at Bach. And not every master has the *aplomb* of one who, when asked if the parents of his pupils did not worry him, replied, "Yes, about half of them lay down rules for me, but I always forget which half."

Fourthly, there is the question of accommodation. Some of our great schools—Eton, Harrow, Winchester, Rugby, Clifton, and others—have built themselves excellent music schools, the latest, that at Winchester, being a really alluring palace of art. But at least two famous schools—and there are sure to be others I have not seen—exile the boy who takes music lessons to out-of-the-way, hole-and-corner attics and dungeons, cold and badly lighted; and in these there perishes many an enthusiasm which, nurtured, say, at Clifton (a school second to none in its musical arrangements) might have made music a lifelong resource and joy. Closely connected is the provision of pianos. It is now recognized, even in our suburban homes, that to put the good piano in the drawing-room and the bad one in the practice-room is suicidal. A good, or at any rate a decent, piano is essential for practice, and the somewhat crude treatment meted out to them in boys' schools reduces the life of the best to about fifteen years. I wonder how many schools can boast of half their pianos being inside this old-age limit?

Fifthly, there is the evergreen controversy as to what boys should learn. The purists, those who stand for the classics or nothing, call it a question of good *v.* bad music. Personally, I must confess I side with the opportunists. If a boy is talented or has in him clearly the makings of a man who will grasp the highest in art, then train him by all means as the purist would train him. An appreciation of Milton, according to

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Mark Pattison, is the highest reward scholarship has to offer: an appreciation of Bach, we would add, is a recompense for a life of failure. But no one would withhold the power of reading from a boy on the ground that he would never be scholar enough to get beyond Mark Twain; and it seems to me equally criminal to use Mozart's Sonatas to drive away from music a boy who might one day be the joy of a regimental mess-room, if only by reason of his two-steps or "vamping" for comic songs. Beyond this the purist is vulnerable on two points. Many men, now enthusiastic for the best in music, began life detesting it; and these would be eliminated by the rarity of the air they were asked too soon to live in. Also, the purist, as I have known him, seems unable to refuse merit to anything so long as it is not light-hearted. I am prepared to maintain against the world that there is more musical merit in several two-steps than in any Clementi Sonatina.

Sixthly, there is the want of continuity of teaching. The two chief difficulties lie in the facts that (1) many promising boys drop music in the summer, in the quite pardonable desire to get as much open-air life as our climate allows; (2) owing to the vagaries of Easter, the term after Christmas is often very short. Economical parents, not realizing their want of fair play, will drop music lessons during an eight-week Easter term, and resume them, at the same fee, for a fifteen week summer term. Beyond these, however, there are stoppages none the less aggravating because they are on a smaller scale. One boy cannot learn until speech day is over, because he has rehearsals in his spare time; another will resume when the examination for the Shakespeare prize is over; a third is trying for a place in the eleven, and the nets or the football ground claim him incessantly. Most exasperating of all, perhaps, is the case at a school where the barbarous pastime of tug-of-war is still a normal form of exercise,—"I'm afraid I can't play until my hands have healed," is no unusual remark.

Lastly, though I wish I could claim to have now exhausted the points worth discussing, comes what is really the *crux* of the whole question. Shall music lessons be given in worktime or in playtime? At some of the older schools, where the time-tables and curricula are the result of



constant modifications of old systems, the solution has been found. In these a boy, instead of being at work with a master the whole morning, keeps certain hours of work in school, with gaps for "preparation." Since there is always a portion of the school enjoying a gap, the teacher of "extras" can put in a continuous morning's work, the boys doing the necessary preparation at some other time. But the regrettable worship of the word "strenuous" seems likely to abolish such a system and make ordinary school work incessant rather than to induce other schools to adopt a system that presents such obvious opportunities to the shirker. When all schools conform to the continuous system, then all music lessons must take place in playtime, unless a way can be devised for mitigating such a paralyzing handicap. Is there really any unanswerable reason why a boy should not take a branch of art *instead* of some branch of learning? No parent wishes his son to drop out of his form once or twice a week for a music lesson, whilst his fellow-pupils are getting ahead of him in the necessary arithmetic; but many a father, could he have his own school days again, would eagerly spend on music some of the time which he gave to Greek Iambics or to acquiring a dislike for Horace.

If, however, our public schools, who (to be fair) have never pretended that the learning implanted in the average boy alone justified their existence, persist in refusing any elasticity of curriculum, is it impossible that one lesson-period a week should be devoted—I speak quite seriously—to hobbies? Nearly every man can trace some interest of a lifetime to a seed sown by a chance conversation of his boyhood; and every master could find at least one subject on which to talk freely to a form once a week. The boys would then, in their course through a school, hear a number of educated men talking of the things they loved, whether it be owls or church rubrics; and the rest of the week might gain by the concentration, since masters have a habit of spreading their particular King Charles's head (the two examples given will be recognized by certain Old Boys) over every lesson .

Certainly, the matter cannot be left where it is if music is to come into her own. No subject can be accepted at the right value whose teachers, compulsorily idle all the morning, have to begin their crusade at the

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moment when, and only so long as, the fascination of games is alluring English boys. The solution is not to be found by sub-committees of Head-masters' Conferences, by protesting parents, by the obvious need of England's music. It will be found by a head-master who knows what chords in his heart have responded to music, and knows how much of life he would give rather than lose the possibility of such experiences. Such a man will one day ponder and solve, and will be thereby doing a service whose far-reaching benefits he little suspects to Englishmen and to England.

SUITE NO. 3, IN G MAJOR, OP. 55 . . PETER ILICH TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky began to compose his third orchestral suite on April 28, 1884. He noted that day in his diary: "In the forest and indoors I have been trying to lay the foundation of a new symphony, . . . but I am not at all satisfied. Walked in the garden and found the germ, not of a symphony, but of a future suite." *

It is interesting to trace the development of the work as recorded in this journal.

"April 29. Jotted down a few ideas."

"May 1. Annoyed with my failures. Very dissatisfied because everything that comes into my head is so commonplace. Am I played out?"

"May 6. I shall soon be forty-four. How much I have been through, and—without false modesty—how little I have accomplished! In my actual vocation I must say—hand on heart—I have achieved

* The translation into English in the course of this article is often by Mrs. Newmarch (see her version of Modeste Tschaikowsky's Life of his brother Peter).

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nothing perfect, nothing which can serve as a model. I am still seeking, vacillating. And in other matters? I read nothing, I know nothing. The period of quiet undisturbed existence is over for me. There remain agitation, conflict, much that I such as I am, find hard to endure. No, the 'time has come to live by *oneself* and in *one's own way!*'"

"May 12. Worked all day at the Valse (Suite), but without any conviction of success."

And on May 9 Tschaikowsky wrote at Kamenka an extraordinary letter to his cousin Anna Merkling, born Tschaikowsky: "Many thanks, dear Anna, for your thought of me on the 7th. . . . Without bitterness, I receive congratulations upon the fact that I am a year older. I have no wish to die, and I desire to attain a ripe old age; but I would not willingly have my youth back and go through life again. *Once* is enough! The past, of which you speak with regret, I too regret it, for no one likes better to be lost in memories of old days, no one feels more keenly the emptiness and brevity of life—but I do not wish to be young again. . . . I cannot but feel that the sum total of good which I enjoy at present is far greater than that which stood to my credit in youth; therefore I do not in the least regret my forty and four years. Nor sixty, nor seventy, provided I am still sound mentally and physically! At the same time one ought not to fear death. In this respect I cannot boast. I am not sufficiently penetrated by religion to regard death as the beginning of a new life, nor am I sufficiently philosophical to be satisfied with the prospect of annihilation. I envy no one so much as the religious man." *

Let us return to Tschaikowsky's diary:—

May 12. "I have worked all day on the Valse for the Suite, but not with the conviction of success."

* Compare the letter as translated into German by Paul Juon in his edition of Modest Tschaikowsky's Life of Peter, vol. ii. p. 271 (Moscow and Leipsic).



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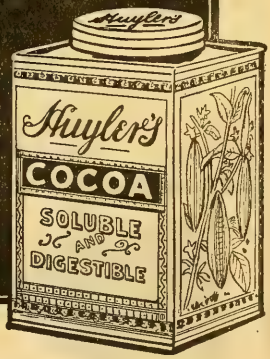
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May 14. "The Valse gives me infinite trouble. I am growing old." Entry given by Modest, and not by Mrs. Newmarch, May 16:—

"After reading my mail, I made up my mind to go after mayflowers. On the way I saw a thunder cloud and hastened back.* The cloud came flying with the swift wind and wet me through and through, but there was no thunder." May 17. "I took a walk early in the morning to the railway station. Worked. In the afternoon loafed with Bob † and looked at his buildings. Walked without desire or pleasure, although it was beautiful in the woods. I took tea at home. Until 7 o'clock in the evening I tired myself over a passage in the Andante." . . .

Other extracts from Juon's version:—

May 18. "I went to church. I was very susceptible to religious impressions so that tears were in my eyes the whole time. The expression of simple healthy religious feeling among simple people always moves me deeply (the sick old man, the four-year-old boy, who goes of his own accord to the chalice)." May 19. "At night a card party. So long as I had good luck, I was ashamed of myself and endeavored to lose; as soon as the luck turned—I grew angry." Modest says in a footnote: "This sentence sharply characterizes Peter as a cardplayer. He was very fond of 'Wintspiel,' but his patience and attention only lasted as a rule for a short time. He always took winning or losing to heart, but only to the moment of settlement. Then he

* Peter Ilich was afraid of thunder-storms.—M. T.

† Vladimir Lwowitsch Davidoff, the favorite nephew of Tschaikowsky and later the heir to all his copyrights.

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was absolutely indifferent concerning the amount of the sum lost or won."

May 20. "Worked all morning. Not without fatigue, yet my Andante progresses and it seems to me that it will be very pretty."

May 20. "Worked and completed the Andante. I am very content."

Tschaikowsky wrote to Mrs. von Meck from Kamenka May 21 that he wished to take a small country house on his own account. "I do not need any land, *i.e.* I wish only a little house with a pretty and *not too new* garden. Especially desirable is a *stream*. The neighborhood of a forest would be very agreeable, I mean of course a forest that belongs to some one else, for, as I have said, I wish to own only a house and garden. This little house must stand alone, *i.e.* not in a row of other houses, but it is most important that it should be near a railway station, so that I can easily come to it from Moscow daily. For all this I do not wish to pay more than two or three thousand rubles. The most important condition is—a pretty and sympathetic neighborhood. If the house is low, so that there is no free outlook from the windows, it will not answer my wishes. I should not like a factory in the neighborhood. You see, my dear, that my demands with regard to the money value of a country house are very modest, but with regard to other conditions are great. I am beginning to believe that it will be very hard to find anything suitable. The title of the first movement of the Second suite * is 'Play of Sounds,' not 'Play of Tones.' I am sorry about the misprint, for the titles have two fundamentally different meanings: 'Play of Tones' would presuppose many modulations, which in this instance are not to be found."

Let us return to the diary. "May 23, 1884: The first movement

* Suite No. 2 for orchestra, Op. 53, was composed in 1883.

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of the Suite (No. 3) which is labelled 'Contrasts' and the theme [Tschaikowsky put down a few measures in musical notation] have grown so hateful since I tormented myself about it all day long that I resolved to set it aside and invent something else. After dinner I squeezed the unsuccessful movement out of my head. What does it mean? How difficult work is to me now! Is it because I am now really old?"

May 24. "After tea I had again taken up the detestable 'Contrasts' when suddenly a new idea flashed across me and the whole thing came in a flood."

May 29. "Played Mozart and had great pleasure thereby. The idea of a Suite out of Mozart's music."*

May 30. "I work at too high pressure, as though some one was goading me on. This strain is unhealthy and will probably mirror itself in the poor suite. I work with much success (the Variations before the Finale). . . . Before supper again worked with fearful zeal, so that I can begin something new to-morrow."

June 2. "To-day I worked well, for four Variations are completed. Early in the morning a walk in the garden, then to work, and at half past twelve was through."

He wrote to his publisher Jurgenson on June 2 that he was at work on his third suite, which he should dedicate to Erdmannsdörffer,† to assuage that conductor's anger over his flight from Moscow.

*Tschaikowsky's Suite No. 4. "Mozartiana," Op. 61, was composed in 1887. There are four movements, arranged from various works of Mozart and orchestrated for full orchestra.

†Max Erdmannsdörffer died at Munich, February 14, 1905. Born at Nuremberg on June 14, 1848, he studied at the Leipsic Conservatory and with Rietz at Dresden. He was court conductor at Sondershausen (1871–80), then he lived for a time at Leipsic. He was conductor of the Imperial Russian Music Society at Moscow from 1882 to 1883, and he founded at Moscow in 1885 a students' orchestral society. From 1889 to 1895 he conducted the Philharmonic concerts and Singakademie at Bremen. In 1895 he moved to Munich, but conducted the Imperial Russian Music Society's concerts at St. Petersburg during the winters of 1895–96 and 1896–97. In 1897 he was court conductor at Munich and teacher in the Akademie der Tonkunst, but he resigned both positions toward the end of 1898, and in 1897 he gave up conducting the Akademie concerts. The University of Warsaw made him a professor in 1886. He wrote an overture, "Narziss," choral works, songs, and piano pieces. He married in 1874 Pauline Fichtner (born Oprawill in 1847 at Vienna), a pupil of Liszt and a celebrated pianist and teacher.

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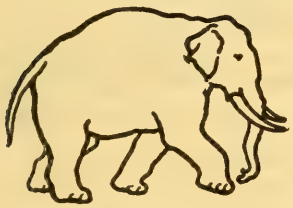
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On June 4 Tschaikowsky wrote in his diary: "The Suite is finished."

On July 12 he wrote to Jurgenson from Grankino: "I live here in a very pleasant way a quiet, peaceful, countryman's, existence, but I still work rather hard. A work of greater genius than the new Suite never existed!!! My opinion of the new-born composition is so optimistic. God knows what I shall say about it next year. At any rate it has cost me much trouble." Ten days later he wrote to S. J. Taneïeff: "At the present moment I am writing a (third) suite. I wanted to write a symphony, but in that I was not successful. However the title is of no consequence. I have composed a big symphonic work in four movements: (1) Andante, (2) another Valse, (3) Scherzo, (4) Theme with 12 variations. All this will probably be ready toward the end of the summer, for I work regularly and zealously. I am also planning a concertpiece in two movements for pianoforte. I do not know whether I shall have it ready this summer. It would be fine if you could play the thing next season!"*

Tschaikowsky wrote his dear friend Mrs. von Meck from Grankino, July 26, that he intended to complete the Suite before he went back to Moscow, so that he could rest there for a time. "I do not know how far I am misled by paternal affection for my youngestborn, but I believe that the new suite leaves its predecessors far behind and that the piece as a whole is not bad. I also believe that *you* will be pleased. Unfortunately you will learn to know it through the arrangement for pianoforte, in which form all my compositions lose much." In this letter Tschaikowsky mentions d'Albert as the possible player of his new concerto. "He was last winter in Moscow, and I heard him at various times at concerts and private musicales. According

* This Fantasia Concerto in two movements for pianoforte with orchestra, Op. 56, was first performed at Moscow, March 6, 1885, when Taneïeff was the pianist.



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to my opinion, he is a 'genius of a pianist,' the true successor to Rubinstein."

On January 13, 1885, Tschaikowsky wrote from Moscow to Mrs. von Meck that he was obliged to make difficult corrections in the Suite. "Hans von Bülow is shortly to conduct in St. Petersburg, and everything must be ready in four or five days. While I was away nothing was done here. I was furious, scolded Jurgenson and the engravers and worked till I was worn out; therefore I have had no time to lament for poor Kotek."*

* *

This Suite was performed for the first time at the fifth symphony concert of the Russian Musical Society at St. Petersburg, January 24, 1885,† when Hans von Bülow conducted. No work of Tschaikowsky's was so enthusiastically received at a first performance. With this Suite, Tschaikowsky triumphed at once. Modest Tschaikowsky says that von Bülow's devotion to Peter was "then at its zenith, consequently he put into his interpretation of the Third Suite not merely his accustomed experience, but all the fire of his passing enthusiasm. I say 'passing,' because some ten years later this enthusiasm had somewhat cooled, and he had begun to rave over the works of Richard Strauss, who at that time had scarcely entered upon his career as a composer." This statement is hardly fair. Bülow was a man of moods, but his admiration for Tschaikowsky and his music remained with

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolks, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

† The statement that it was first conducted at Moscow, January 19, 1885, is erroneous. The Suite was not performed at Moscow until January 28, when Erdmannsdörffer was the conductor. The success in Moscow, though great, was not so great as in St. Petersburg.

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him till his death. Nor did Bülow praise unreservedly the works of Richard Strauss. (See the Programme Book of the Boston Symphony Orchestra, March 5, 1910, pp. 1316–1318.)

Bülow wrote to his wife from St. Petersburg, January 20, 1885, that he found little time to sleep; "for I must study the score of Tschaikowsky's Suite, which I shall rehearse early to-morrow." He wrote on the 4th: "To-day another long rehearsal, as on yesterday, from 9 to 12." On the 26th he wrote, in French, from Riga: "You will receive a very boresome letter this time, for they say that there is nothing so boresome as a happy man. And I am happy. Last Saturday evening at St. Petersburg has been one of the finest in my life as an artist. I conquered all the Russian hearts, and that was worth the trouble. If you could have seen these warm demonstrations of admiration, esteem, affection—I am still deeply moved only in dreaming of it. What embraces after ovations which had no end! It seems to me that St. Petersburg has become my veritable '*Trautheim.*'" But there is no other allusion in von Bülow's correspondence of this month to the Suite. (See "Hans von Bülow. Briefe," VI. Band, Leipsic, 1907.)

Tschaikowsky wrote from Moscow to Mrs. von Meck, January 30, 1885: "To-day I returned from St. Petersburg where I spent a week of feverish excitement. The first few days were taken up by the rehearsals

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for the concert at which my new Suite was to be performed. I had a secret presentiment that it would please the public. I was glad and fearsome at the same time. The reality far surpassed my expectations. I have never had such a triumph. I could see that the greater part of the audience was touched and grateful. Such moments are the most beautiful in the life of an artist. For this reason alone is it worth while to live and to work, but the exhaustion afterward is also great. I was quite sick the other day. Later I experienced other most agreeable sensations, although my torments were greater than my joy over my increasing success. The wish to conceal myself, the thirst after liberty, peace and solitude gained the upper hand over the feeling of satisfied artistic ambition." On the 27th his opera "Oniegin" was performed in the presence of the Tsar and the Tsarina. "The Tsar desired to see me. We had a long and friendly conversation, in the course of which he asked all about my life and musical work, and then took me to the Tsarina, who paid me the most touching attention."

***

The Third Suite was played for the first time in New York at a Thomas Popular Concert, November 24, 1885.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 17, 1891.

Tschaikowsky conducted his Suite in New York at the Music Festival in the new Carnegie Hall, May 7, 1891. He wrote in his diary, May 6: "'Tschaikowsky is a man of ample proportions, with rather gray hair, well built, of a pleasing appearance, and about sixty years of age [! ! !]. He seemed rather nervous, and answered the applause with a number of stiff little bows. But as soon as he had taken up the bâton he was quite master of himself.' I read this to-day in the *Herald*. It annoys me that, not content with writing about my music, they must

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also write about my personal appearance. I cannot bear to think my shyness is noticeable, or that my 'stiff little bows' fill them with astonishment. I went to rehearsal at 10.30. I had to get a workman to show me the entrance to the hall. The rehearsal went very well. After the Suite the orchestra called out something like '*Hoch.*' Wholly bathed in perspiration I had to go and talk with Mme. Reno, her eldest daughter and two other ladies." On May 7 he wrote in his diary: "I am fifty-one to-day. I feel very excited. The concert begins at 2 o'clock with the Suite. It's a curious thing, this peculiar fright! I have already conducted this Suite many times, and it goes splendidly. Why this anxiety? I suffer horribly, and it goes ever crescendo. Never, it seems to me, have I been so anxious. Perhaps it is because over here they pay so much attention to my outward appearance, and consequently my shyness is more noticeable. However that may be, after getting over some painful hours (the last was the worst of all, for before my appearance I had to speak to several strangers) I stepped upon the conductor's stand, was received enthusiastically and made—as to-day's journals report—'Sensation.' After the Suite I sat in Reno's private room and was interviewed by several reporters, (O these reporters!) among others the well known Jackson. I paid my respects to Mrs. Reno in her box, she had sent me a quantity of flowers in the morning, almost as if she had guessed it was my birthday. I felt I must be alone, so refused Reno's invitation, pushed my way through a crowd of ladies, who were standing in the corridor to stare at me, and in whose eyes I read with involuntary pleasure signs of enthusiastic sympathy—and hastened home. I wrote Botkin * a card telling him that I could not keep my promise to dine with him. Relieved and—in a measure—happy, I went out to stroll about, to eat my dinner, to sit in a café—in short, to enjoy silence and solitude. I went to bed early."

***

The Suite is scored for three flutes (one of them interchangeable with

* Botkin was then secretary of the Russian minister at Washington, D.C. He was a son of the celebrated scholar, S. Botkin.

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piccolo), two oboes, cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, a set of three kettledrums, big drum, cymbals, snare-drum, tambourine, triangle, harp, strings. It is dedicated to Max Erdmannsdörfer.

The Suite is in four movements:—

I. Élégie. This movement is in free rondo form. Andante molto cantabile, 6-8. The first theme, G major, is given to the first violins. This theme is gentle and flowing. The second theme, E-flat, 2-4, "molto espressivo e con grandezza," played by first violins and flutes, is more emotional. There is an episode, più mosso, and the theme is repeated, this time by violas and 'cellos. The first theme enters, now in E-flat (flutes and oboes); strings are in counterpoint; and there is a new theme for the horns. There is a short development, which after a stirring crescendo ends fortissimo, and in the climax the second theme enters with marked brilliance. A horn-call sounds a halt; the gentle first theme is sung by flutes. Toward the end the solo violin rises from its fellows and above light chords of the wood-wind. Harp harmonics add to the romantic mood.

II. Valse mélancolique. Iwan Knorr in his analysis of this Suite comments on Tschaikowsky's predilection for the waltz form and his

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choice of the waltz rather than of Russian folk-dances, generally in 2-4. He speaks of the cosmopolitanism, the universality, of the composer, and likens him to Turgenieff in his position toward his compatriots. The comparison is something more than fanciful: just as Dostoievsky satirized Turgenieff because he was not "national," so the ultra-radicals, Rimsky-Korsakoff, *et al.*, do not recognize Tschaikowsky as a strictly Russian composer. Hazlitt defined a patriot as "a good hater," and this extreme nationalism of the neo-Russians might well be called skew-eyed parochialism.

The waltz, with Tschaikowsky, is not an ordinary, gay affair. Death often is the piper, as in the old pictures. Much of Tschaikowsky's festal music is the expression and expansion of De Quincey's gorgeously tragic page: *—

"From all which the reader may comprehend, if he should not happen experimentally to have felt, that a spectacle of young men and women *flowing* through the mazes of an intricate dance under a full volume of music, taken with all the circumstantial adjuncts of such a scene in rich men's halls—the blaze of lights and jewels, the life, the motion, the sea-like undulation of heads, the interweaving of the figures, the ανακυκλησις or self-revolving, both of the dance and the music, 'never ending, still beginning,' and the continual regeneration of order from a system of motions which forever touch the very brink of confusion—that such a spectacle, with such circumstances, may happen to be capable of exciting and sustaining the very grandest emotions of phil-

* "Autobiography," pp. 198, 199, vol. i., Edinburgh edition of 1889.

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osophic melancholy to which the human spirit is open. The reason is, in part, that such a scene presents a sort of mask of human life, with its whole equipage of pomps and glories, its luxury of sight and sound, its hours of golden youth, and the interminable revolutions of ages hurrying after ages, and one generation treading upon the flying footsteps of another; whilst all the while the overruling music attempers the mind to the spectacle, the subject to the object, the beholder to the vision. And although this is known to be but one phasis of life—of life culminating and in ascent—yet the other (and repulsive) phasis is concealed upon the hidden or averted side of the golden arras, known but not felt: or is seen but dimly in the rear, crowding into indistinct proportions. The effect of the music is to place the mind in a state of elective attraction for everything in harmony with its own prevailing key."

Allegro moderato, 3-4, E minor. The dusky background is formed by chords of bassoons and clarinets, with a 'cello figure, against which violas and then flutes lament with a lamentation which is broken as by sighs. The second section, G major, is in clear, bright opposition. The syncopated chief theme is in the strings, while flutes and clarinets are in smooth and flowing figuration. The first section is repeated with stronger orchestration. The trio, of Tschaikowskian, deliberate monotony, follows, and there is a repetition of the preceding themes with a different close.

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III. Scherzo, molto vivace, 6-8 (2-4). Trombones and pulsatile instruments are added to the orchestra. There are two introductory measures of wood-wind, and the violins give out the chief theme, which is of a tarantella character. To this theme in the second section a syncopated theme is bound; it is repeated several times; a great crescendo leads to the return of the first section, which is connected closely with a singular trio. This trio is for the most part in pianissimo.

There are faint clashes of cymbals, far-off roll of drum,—snatches of a march as though borne by the wind: a battle in the distance and in the mist. And now fragments of the scherzo theme are heard; there is a conflict between the irreconcilable elements. At last the march is hushed, and reckless gayety prevails, until the first theme growls in the bass, and with a wild shriek of the orchestra the scherzo is at an end.

IV. Tema con variazioni. The simple theme, G major, 2-4, is sung by first violins with accompaniment of detached chords.

Variation 1. The theme is given to all the strings (pizzicato) in octaves; flutes and clarinets are in counterpoint above.

2. The first and second violins are as one voice, concertante, in rapid thirty-second passages throughout. Flutes, oboes, clarinets, bassoons, horns, accompany.

3. For three flutes, two clarinets, two bassoons. The theme is first played as upper voice by first flute. In the second section the second clarinet plays the continuation of the theme, which is ended by the flute. The other instruments are for the most part in elaborate polyphony.

4. For full orchestra (B minor), "pochissimo meno animato." The chief theme is now given below and now above. 'Cellos, clarinets, and cor anglais in unison give peculiar richness to the theme.

5. For flutes, oboes, clarinets, bassoons, strings. G major, allegro vivace, 3-4. A fugato, in which the beginning of the first and second parts of the theme serve as chief theme for contrapuntal treatment.

6. Allegro vivace, 6-8. Snare-drum added to instruments in preced-

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ing variation. The theme is like unto the tarantella motive. The dance is furiously loud until it is interrupted by the solemn choral of the next variation.

7. 2-4. Wood-wind instruments play the theme transformed into a choral.

8. Adagio, 3-4. In this variation as well as in the next there is the thought of folk-tunes. The harmonies of this variation are not modern in tonality: they hark back to the old folk-song—church—modes. The preceding choral goes into a tremolo of divided violins, and the cor anglais sings a characteristic melody, adagio, molto cantabile ed espressivo.

9. Full orchestra with solo violin. A major, allegro molto vivace, 2-4. Two dance measures are constantly repeated. The melody is in the violins, and a clarinet and the horns accompany with tonic and dominant chords on a dominant pedal. There is a climax (più presto); it is followed by a cadenza for solo violin, which leads into the next variation.

10. B minor, allegro vivo e un poco rubato, 3-8. Chiefly a capricious solo for violin, with accompaniment, for the most part, of detached chords.

11. B major, moderato mosso, 4-4. A variation built upon a tonic pedal. At the end the basses descend to the low F-sharp, and prepare the pedal-point of the Finale.

12. Finale. Polacca. Moderato maestoso e brillante, 3-4. A drum-roll on the low F-sharp with blare of horns gives the signal for a festival. Violins and flutes in ascending triplets include initial tones of the theme. The pace grows livelier; the triplets are changed into sixteenths. Trombones (*ff* marcatissimo) announce a fragment of the theme, which soon is sounded in diminution by the same instruments. There is a mighty crescendo with constant drum-roll on F-sharp, which is strengthened by the basses, and after a dramatic ritardando the polacca begins with pomp and ceremony, beat of drums and crash of cymbals. The contrasting melody is sung by all the violins and violas. Trumpets and trombones remember snatches of the theme for variations. Much of the introduction to the polacca is repeated, as is the dance itself, and a poco più mosso brings the end.



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SATURDAY EVENING, NOVEMBER 26, at 8 o'clock

PROGRAMME

Mozart . . . . . Adagio and Fugue for String Orchestra
(First time in Boston)

Brahms . . . . . Concerto for Violin in D major, Op. 77

Strauss . . . Tone-Poem, "Death and Transfiguration," Op. 24

Debussy . . . . . Rondes de Printemps
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Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kuntz, A.	Werner, H.	
Goldstein, S.	Kurth, R.	Fabrizio, C.	

Violas.

Ferir, E.	Heindl, H.	Rennert, B.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

Violoncellos.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.			

English Horn.	Bass Clarinet.	Contra-Bassoons.
Mueller, F.	Stumpf, K.	Helleberg, J.
		Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.	Tuba.
Hess, M.	Wendler, G.	Kloepfel, L.	Hampe, C.	Lorenz, O.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

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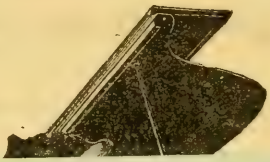
The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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FRIDAY AFTERNOON, NOVEMBER 25, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 26, at 8 o'clock

PROGRAMME

Mozart . . . . . Adagio and Fugue for Strings (K. 546)
First time in Boston

Brahms . . . . . Concerto in D major, for Violin and Orchestra, Op. 77

I. Allegro non troppo.
II. Adagio.
III. Allegro giocoso, ma non troppo vivace.

Debussy . . "Rondes de Printemps: Images" pour Orchestre, No. 3. First time in Boston

Strauss . . . Tone-Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24

SOLOIST

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There will be an intermission of ten minutes after the concerto

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ADAGIO AND FUGUE FOR STRINGS (K. 546).

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This fugue was composed at Vienna, December 29, 1783, for two pianofortes. The autograph manuscript bears this inscription: "Fuga a Due Cembali di Wolfgango Amadeo Mozart mp. Vienna li 29 di Decembre 1783." The left-hand music of the first pianoforte part is written in the tenor clef. Beethoven liked the fugue and wrote it out in score.

In Mozart's own catalogue of his compositions is this note: "88 A Short Adagio for two violins, viola and bass for a fugue which I wrote long ago for two pianofortes." This Introduction was composed at Vienna, June 26, 1788, and the fugue was arranged for string quartet in that month.

Adagio, C minor, 3-4.

Fugue, Allegro, *C minor, 4-4, with subject announced by the bass.

Otto Jahn spoke of the character of the fugue not depending on the tonal qualities of either the strings or the pianofortes, and described the entrance of the "categorical" fugue as a relief from the longing and unsatisfied inquiries of the Introduction "with its beauty and depth arising from the harmonic treatment with enharmonic changes."

Professor FELIX BERBER, violinist, was born March 11, 1871, at Jena. He studied at the Dresden and Leipsic conservatories, especially with Adolf Brodsky at Leipsic. In 1889 he lived in London. From 1891 till 1896 he was concert-master of an orchestra at Magdeburg, where he

* The indication of tempo in the original version for two pianofortes is "Allegro moderato."

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led a string quartet. He lived in Chemnitz (1896-98), then moved to Leipsic, and was concert-master of the Gewandhaus orchestra from 1898 to 1902. In 1904 he taught at the Royal Academy of Music in Munich; in 1907 he succeeded Hugo Heermann at the Hoch Conservatory at Frankfort-on-the-Main; in 1908 he succeeded Henri Marteau at the Geneva Conservatory of Music, and he is leader there of a string quartet, He has made many concert tours in Germany, the Netherlands, Russia. He played for the first time in America at the first subscription concert of the Symphony Society of New York this season, in the New Theatre, New York, Friday, October 28, 1910. The programme was as follows: Beethoven, Symphony No. 3, "Eroica"; Brahms, Concerto for violin (Professor Berber); William Wallace, symphonic poem, "Villon" (first time in America).

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 77 . . JOHANNES BRAHMS.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written for Josef Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus Concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a Symphony Concert on December

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7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has since then been played at these concerts by Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893, February 13, 1897, with a cadenza by Charles Martin Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); by Miss MacCarthy, November 15, 1902, December 19, 1903; by Mr. Kreisler, March 11, 1905; by Mr. Heermann, November 25, 1905; by Mr. Wendling, October 26, 1907.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Hanslick once said that this work was "the ripe fruit of the friendship between Joachim and Brahms." A prominent Leipsic critic, friendly disposed toward both composer and violinist, wrote at the time of the first performance that Joachim too evidently had great difficulty in playing the concerto. Marcella Sembrich sang at the same concert.

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first

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theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

The first theme of the first movement, Allegro ma non troppo, D major, 3-4, of a somewhat pastoral character, is proclaimed by violas, 'cellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes again prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

The second movement, Adagio, F major, 2-4, is in the nature of a serenade movement. It may be called a romanza. The chief song is played first by the oboe, which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme, which is sung by the solo violin.

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Rondes de Printemps: "Images" pour Orchestre No. 3.

Claude Achille Debussy *

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

"Rondes de Printemps" is the third in a series of three orchestral compositions by Debussy entitled "Images." The three were composed in 1909.

The first, "Gigue triste," has neither been performed nor published. The second, "Iberia," was played for the first time at a Colonne Concert in Paris, February 20, 1910. It contains three movements,—"Par les rues et par les chemins"; "Les parfums de la nuit"; "Le matin d'un jour de fête." Mr. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Iberia.' Do not look for any melodic design, nor any carefully woven harmonic web. The composer of 'Images' attaches importance only to tonal color. He

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

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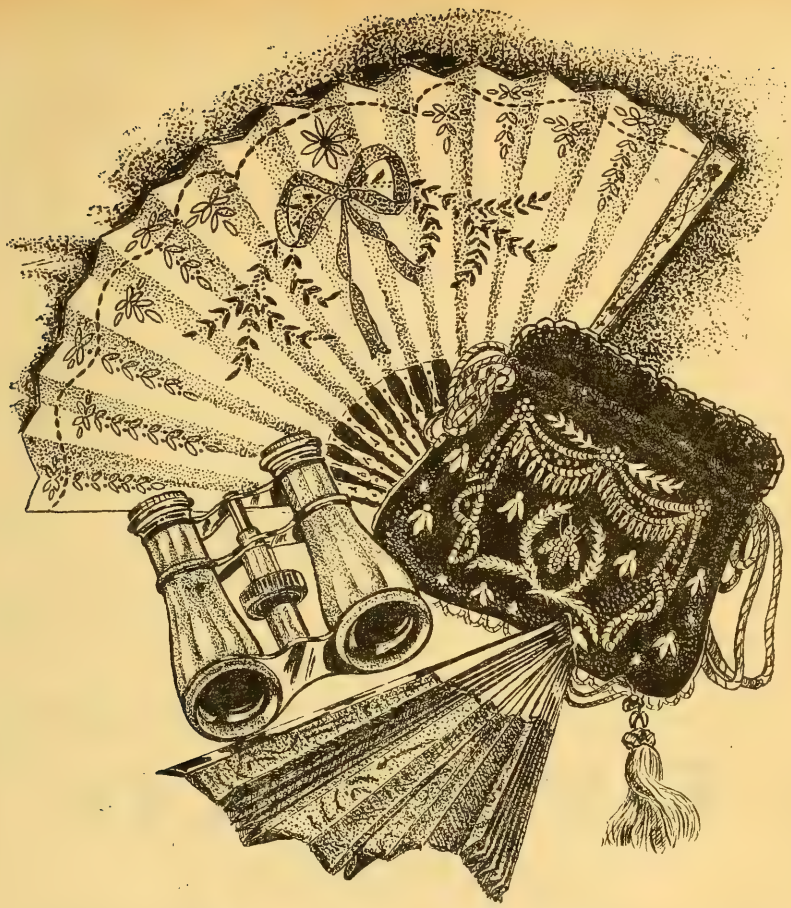
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puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Peleastres wished "Iberia" repeated, but, while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Iberia" aroused "frenetic applause and vehement protestations."

"Rondes de Printemps" is thus dedicated to Debussy's wife (his second):—

"A Emma Claude Debussy . . . p. m.
son mari
C. D. (1909)"

It is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, kettledrums, triangle, tambourine, cymbals, celesta, two harps, and the usual strings.

The first performance was on March 2, 1910, at the third of the four "Concerts de musique française" organized by the Maison Durand. Debussy conducted his composition. The first performance in America was at a concert of the Philharmonic Society of New York, led by Gustav Mahler, November 15, 1910. The Theodore Thomas Orchestra of Chicago played the work at its concerts of November 18–19 in Chicago, when Mr. Stock conducted.

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The motto of "Rondes de Printemps" is at the head of the first page of the score:—

> "Vive le Mai, bienvenu soit le Mai
> Avec son gonfalon sauvage."
>
> (*La Maggiolata.*)

Mr. Louis Laloy, in a description * of "Rondes de Printemps," published in *La Grande Revue* (Paris, March 25, 1910), says that the composition sings the joy of a tender spring, with its more than virginal innocence, childlike and divine, that of the flowers which unfold, the branches that yield to the breezes from heaven. He further says that one idea, a unique but ever varied idea, runs through the work. This idea is hardly recognized at first, but it escapes little by little from the life that palpitates about it, and then is surrounded by new themes nourished by its sap. "This idea is of kin to an old children's song, which has already appeared in the third 'Estampes': † 'Jardins sous la pluie'; the words are 'Nous n'irons plus au bois.' But the transfiguration of the air is such that no one can speak of borrowing, and it is necessary to be informed in advance, to recognize the notes of the round in this aërial dance which only Corot's nymphs could follow, with their vaporous bodies, sudden caprices, resistless sallies: a dance wholly musical, which has its movements in itself, and invokes not the aid of any material movement; a dance of sounds, like them impalpable, diaphanous, which fascinates with an irresistible spell the thoughts. It is as though by its enchantment the soul of the forest awakens, and sings its own song, which we did not know, because it is neither that of the birds, nor even the rustle of leaves or the babbling of a spring. Everything here is revelation, not imitation." Mr.

* I am indebted to Mr. Edward Burlingame Hill for calling my attention to Laloy's article.—P. H.

† "Estampes (Pagodes; La Soirée dans Grenade; Jardins sous la Pluie)," pianoforte pieces, were composed in 1903 and first played by R. Viñes at a concert of the Société Nationale, Paris, January 9, 1904.

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Laloy also says that the "Rondes de Printemps" might be called the murmur of a French forest, as Wagner has portrayed in tones the German woods, and Mr. Laloy draws a highly poetic comparison between Siegfried's forest and that of Debussy. In Debussy's "no detail is put there for picturesque effect; no melody has the mission of pointing out a particular being; through the mediation of the composer the picture as a whole is transmuted into music. . . . Here is clearness without the blot of a sonorous world, in which all being immediately translates itself into melody. Here is one of those musical paradises, which only the greatest masters have been able to open to us: an eternal serenity breathes here. Thus Claude Debussy with each new work seems to leave himself behind, in the search of a purer beauty. He has been his own forerunner. He reserved for us, perhaps also for himself, this great surprise of art of fulness and joy, after the fever, the uneasiness, the melancholy of symbolism."

***

Both the air of "Nous n'irons plus au bois" and the refrain appear in veiled form and rhythmically changed; the former, as in the theme for oboe solo, "gracefully and gaily" early in the work and in the forte passage for strings, wood-wind instruments, and horns that follows soon afterward.

It may be said that the composition is based on two sections: the first, a sort of introduction, *modérément animé* with a short figure first occurring in the bassoons; the second, *un piu plus mouvemente* (15-8) with a triplet figure given to wood wind instruments.

***

The music of this round, for a long time one of the most popular with little girls of France, may be found in Weckerlin's "Chansons

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The common text as given by Weckerlin is as follows:—

Nous n'irons plus au bois,
Les lauriers sont coupés.
La belle que voilà,
La lairons-nous danser?

Entrez dans la danse,
Fait's la révérence,
Sautez, dansez,
Embrassez cell' que vous aimez.

La belle que voilà, la lairons-nous danser?
Et les lauriers du bois, les lairons-nous faner?
Entrez dans la danse, etc.

Et les lauriers du bois, les lairons-nous faner?
Non, chacune à son tour ira les ramesser.
Entrez dans la danse, etc.

Non, chacune à son tour ira les ramesser;
Si la cigale y dort, ne faut pas la blesser.
Entrez dans la danse, etc.

Si la cigale y dort, ne faut pas la blesser,
Le chant du rossignol la viendra réveiller.
Entrez dans la danse, etc.

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Le chant du rossignol la viendra réveiller,
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Entrez dans la danse, etc.

Et aussi la fauvette avec son doux gosier,
Et Jeanne la bergère avec son blanc panier.
Entrez dans la danse, etc.

Et Jeanne la bergère avec son blanc panier,
Allant cueillir la fraise et la fleur d'églantier.
Entrez dans la danse, etc.

Allant cueillir la fraise et la fleur d'églantier,
Cigale, ma cigale, allons, il faut chanter.
Entrez dans la danse, etc.

Cigale, ma cigale, allons, il faut chanter,
Car les lauriers du bois sont déjà repoussés.
Entrez dans la danse,
Fait's la révérence,
Sautez, dansez,
Embrassez cell' que vous aimez.

There are variations. One begins,—

Nous n'irons plus au bois,
Les ros's y sont cueilli's;
La belle que je tiens,
Je la laisse échapper.

One of Lorraine begins:—

Nous n'irons plus au bois,
Les lauriers sont coupés;
Qui les a coupés?
C'est monsieur le curé.

Entrez dans la danse,
Faites trois tours de danse,
Et vous embrasserez
Celle que vous aimez.

* * *

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The chief characteristic of the Rondo or Rondeau is the return of some pregnant thought, a recurring refrain. The first section was so contrived that it could furnish the end, and the reprises were usually three or four in number. Johannes Mattheson in 1737 declared that the rondeau awakened cheerfulness: "The 136th Psalm is nothing but a Rondeau. Luther names it a litany. I do not know whether this kind of melody is often used for dancing; but it is used for singing and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or better a constant confidence; at least the Rondeau portrays admirably this disposition of the soul." But Debussy, writing "Rondes de Printemps," was not obsessed by academic thoughts.

***

When Debussy lived at Rome, after having taken the *prix de Rome*, he forwarded as an *envoi* a symphonic suite, "Printemps," composed in 1886. It was in two parts for orchestra and chorus, and was a "poem of foliage, kissed by the sun, fresh springs in the shadow of hills, floating, light." Mrs. Liebich, in her Life of Debussy, says that the Suite was "an evocation of the Spirit of Spring, and its delicately tinted harmonies are precursors of some of the effective nature touches in 'Pelléas' and in certain of the songs." Ambroise Thomas, Gounod, Delibes, Reyer, Massenet, and Saint-Saëns examined it. To them it was unduly modern and insufficiently precise in form and design.

Mr. Laloy in his "Claude Debussy" (Paris, 1909) writes as follows about this early "Printemps": "This symphonic suite . . . already evokes, with its clear melodies and chromatic languors, the site where later, at the instigation of Mallarmé, the Faun will show himself, desirous of the fleeting nymphs. Two innovations displeased the

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musicians of the Institute: the assigning of an instrumental part to the voice, without words, and the tonality of F-sharp major. The most celebrated of them said: 'No one writes in F-sharp major for the orchestra,' and did not know that he had picked up for his own use a line of the good Lecerf de Viéville, who was frightened in 1705 by hearing a clavecinist playing in 'fa ut fa diésis tierce majeur.'"

This *Envoi de Rome*, then, was not accepted; and it was not published until 1904, when it appeared in the *Revue Musicale* through the efforts of Mr. Laloy. In 1886 it was published in arrangement for four hands.

***

In Laloy's Life of Debussy, there are interesting details about the composer's early years. There is nothing, it is true, about Debussy as a youth serving with his regiment at Evreux and taking delight in hearing the overtones of bugles and bells. Mrs. Liebich says that the army bugles and the bells of a convent near by, "falling upon the sensitive ear of the young musician in the shape of upper partial tones or harmonies, were keenly observed by him and annotated for further use."

Debussy's parents were not musical, and he himself showed no marked musical instinct as a child. In 1871 the boy happened to be at his

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aunt's house at Cannes, and she took it into her head that he should study the piano. An old Italian, Cerutti, taught him the rudiments, and the teacher saw nothing remarkable in the boy, who on his return home took no lessons. The father wished his son to be a sailor.

The mother of Charles de Sivry, the brother-in-law of Paul Verlaine, hearing Claude strumming the piano, was the first to detect the boy's talent. She had studied with Chopin, and she gave Claude lessons with such good will that he entered the Paris Conservatory in 1873. He studied with Lavignac, and took three medals for solfège. His piano teacher was Marmontel, and Edward MacDowell was in the class. In 1877 Debussy took a second prize for his performance of Schumann's sonata in G minor. He resolved to concentrate his attention on composition.

The class of harmony was then taught by Émile Durand. "A succession of notes was given, called either 'chant' or 'bass,' as it was placed high or low. It was necessary to add chords to it according to certain rules as arbitrary as those of bridge, disturbed by one or two licenses, no more. For each rebus there was only one solution, which, in the jargon of conservatories, is known as 'the author's harmony.' This method of instruction has not been changed for thirty years" (Laloy wrote this in 1909), "and even recently a respectable professor, when he played on the piano before the puzzled class the correction, like those of our old Latin themes, announced, with a flight of elbows and swell of back the elegant boldness on which in advance he plumed himself. Debussy was never able to find this 'author's harmony.' One day, when a preparatory competition was testing the strength of future rivals, the master, a stranger to the class, who had given out the theme, read at the piano the answers. He came to Debussy's.

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'But, sir, you do not understand it, then?' Debussy excused himself: 'No, I do not hear your harmony. I hear only that which I have written.' Then the master, turning toward Émile Durand, all put out, said: 'It's a pity!'"

Debussy studied for three years, and did not gain even an *accessit*, but he was more fortunate in the matter of improvised harmony. The teacher of accompaniment was Bazille, an amiable old gentleman, who had arranged many orchestral scores for the piano. While waiting for his tardy pupils, he would play from Auber's operas. His one idea was this: "You see, boys, harmony is to be found only by study at the piano. Look at Delibes; he always composes at the piano. And see how easy it is to reduce it! The piano is an orchestra that comes all alone under the fingers." Nevertheless, Debussy had the opportunity to please his ear, and in 1880 he took a first *prix d'accompagnement.*

He then went in to Guiraud's class in composition. Guiraud, born at New Orleans, had a finer taste than is shown in his compositions. He liked Debussy, and gave him good advice. The pupil set music to de Banville's comedy, "Diane au Bois," and brought it proudly to the class. Guiraud looked it over, and said: "Come to me to-morrow and bring your score." After Guiraud had read the score a second time, he said: "Do you wish to take the *prix de Rome?*" "Of course," answered Debussy. "Well, this is all very interesting, but you must reserve it for a later day, or you will never take the *prix de Rome.*"

For a short time Debussy was in César Franck's organ class. He soon tired of hearing Papa Franck during the exercises in improvisation crying out incessantly: "Modulate! Modulate!" when he himself did not see the necessity. Debussy took an *accessit* for counterpoint and fugue in 1882, and the next year the second *prix de Rome.*

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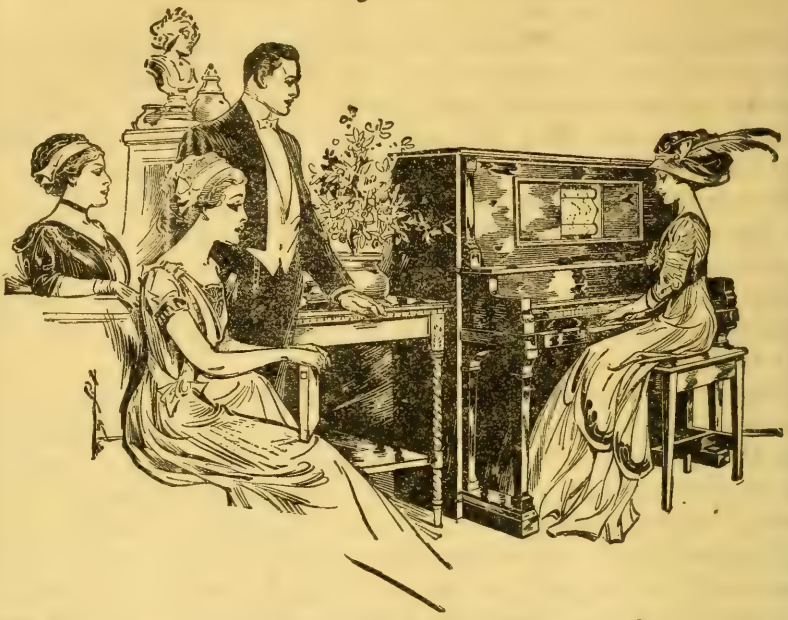
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It should be noted that in 1879 Mme. Metch, the wife of a Russian engineer, a prominent constructor of railway lines, asked Marmontel for a pupil to take to Russia with her as a household pianist. Debussy accepted the position. He did not become well acquainted with Rimsky-Korsakoff, Balakireff, and Borodin, "who were hardly prophets in their own country at that time; he did not know at all Modest Moussorgsky, whose life ended ingloriously, but he saw much of the gypsies, who in the taverns of Moscow and its suburbs gave him the first example of music without rules." Mr. Laloy adds that Debussy did not think at the time of jotting down one of the gypsy melodies.

Debussy's competitors for the *prix de Rome* were Messrs. René, Missa, Kaiser, and Leroux. The subject was "L'Enfant Prodigue" by Émile Guinand. The competitive settings of the poem were performed at the Conservatory, June 27 1884, and Debussy's was sung by Mme. Caron (Lia), Van Dyck (Azael), and Taskin (Simeon). The second hearing was on June 28, at the Institute, and the prize was awarded to Debussy by twenty-two votes out of twenty-eight. The competition was unanimously considered an extraordinary one, and Debussy's score was held to be one of the most interesting that had been heard at the Institute for several years.

This cantata, in operatic form and with the instrumentation revised by Debussy in 1908 for performance at the Sheffield (England) Music Festival of that year, was performed for the first time in America at the Boston Opera House, November 16, 1910. The singers were Miss Nielsen, Lia; Mr. Blanchart, Simeon; and Mr. Lassalle, Azael. André Caplet conducted.

***

At Rome the director was Hébert, who played the violin after the fashion of his teacher Ingres. Hébert took a fancy to Debussy, and

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the two played Mozart's violin sonatas with exceeding joy, except that the pianist, in order to follow his uncertain colleague, was sometimes forced to transpose the music to wholly unforeseen keys.

Debussy wished to put music to Heine's drama, "Almanzor." He could not find a satisfactory translation, and so he abandoned the work after writing the first part, which went to Paris as his first *envoi*. The score was lost or mislaid. The second *envoi* was "Printemps," of which there has already been discussion.

"La Demoiselle élue" was next in order. Rossetti's "Blessed Damozel" was translated into French by Gabriel Sarrazin, and Debussy was enthusiastic over the poem. He began composition at Rome. The work was completed in Paris in 1887. This was the third *envoi*. The Academy gave approval with a slight reserve, and a performance was proposed, but the conservatives would not allow a performance also of the condemned "Printemps." The composer would not submit to the exclusion, and "La Demoiselle élue" was not performed in Paris until April 8, 1893, and then at a concert of the Société Nationale. A "Fantaisie" for pianoforte and orchestra, which should have been the fourth *envoi*, was not sent in by Debussy.

In 1888 two Arabesques for pianoforte were composed. Certain songs were earlier: "Nuit d'étoiles" (1876); "Beau soir" (1878); "Fleurs des blés" (1878); "Belle au bois dormant" (1887); "Voici

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que le printemps" (1887); "Paysage sentimental" (1887); "Les Cloches" (1887); "Romance" (1887).

***

Having returned from Rome, the composer made the acquaintance of an old gentleman, a music teacher, courteous in the old manner. It was he that once remarked at a friend's table: "These red beans are excellent!" Every time he dined there afterward these beans were served to please him. At last he refused to take them. "What, you don't like them any more?" And the old gentl man replied gently. "But I never liked them!" He was an enthusiastic musician and one of the few who knew Moussorgsky's "Boris Godounoff"; and he played the music to Debussy in the original version before Rimsky-Korsakoff had tinkered it. It was a revelation to Debussy. He had visited Bayreuth in 1889, and had there been moved to tears. After Moussorgsky, Wagner seemed to him sophisticated. He went again, however, to Bayreuth, returned disabused, and endeavored to prove to his old friend that one could not love at the same time two forms of art wholly opposed. The old gentleman, a perfervid Wagnerite, would not listen to him, and the two separated.

It was about 1890 that Debussy began to frequent Stéphane Mallarmé, whose dwelling-place was as a Temple of Beauty, in which poets, painters, critics, worshipped. For once a composer found himself often in the company of men of great talent, genius. "For three centuries the composer, immured even until his thirtieth year in a narrow apprenticeship, was ignorant of arts and letters. This was proved whenever he ventured to write for the opera-house or even for the church. Think of the poems that Bach, Beethoven, César Franck, have honored with their music! It was reserved for Claude Debussy to give to us the composer-humanist, sensitive to beauty of every sort, knowing how to

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read, to write on occasion, and especially knowing how to live. . . . The true forerunners of Debussy, in this extent of well acquired knowledge, in France were Berlioz, Saint-Saëns, Gabriel Fauré; in Russia, these musicians of quality who spoke French from birth: Glinka, Dargomyjski, Borodin, Moussorgsky. It was also the first time for many years that literary people had shown some interest in music." The romantics, Lamartine, Hugo, Balzac, Gautier, held it in superb contempt, faithful to the classic tradition of Corneille, Saint-Évremont, Boileau, and Voltaire. "But symbolism invited to the mystic wedding all figures of human thought." Verlaine and Mallarmé had collaborated for the *Revue Wagnérienne* with Villiers de l'Isle-Adam, Huysmans, Catulle Mendès, Fantin-Latour, Jacques Blanche, Odile Redon.

It was in 1894 that Debussy composed his "L'Après-midi d'un Faune" as a prelude to Mallarmé's poem. It was in 1892 that Debussy first read Maeterlinck's "Pelléas et Mélisande" and thought first of the opera on which he worked ten years. His own "Proses lyriques," words and music, are dated 1894–95, and in 1890 he had set music to five poems by Baudelaire. Then Verlaine's verse inspired him,—"Mandoline," "Ariettes oubliées," "Fêtes galantes" (1892, 1904). The quartet in which there are suggestions of the gypsies heard in Russia was first performed in 1893.

* * *

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Alfred Bruneau in the chapter, "Jeunes œuvres et vieux chefs-d'œuvre," of his "Musiques de Russie et Musiciens de France" (Paris, 1903):—

"Here is a composer of singular and striking originality, of admirable tenacity of purpose. He is to-day forty years old, and, since he determined to take to the road in which he has walked, nothing has swerved him from his goal. He has produced comparatively little, but that which he has done, after having groped for a moment, after having quickly searched and found his own path, bears witness to most individual talent, to most stubborn resolution. Such rare qualities are enough to put a man apart from others, and Debussy must be thus placed, whatever be the feeling of extreme joy or of keen irritation incited by his music.

"His first attempts were in 1884, an epoch in which the *Institut*, without mistrust, sent him with the diploma of a good and industrious pupil in his pocket to the Villa Médicis. One will search vainly in the academic cantata, 'L'Enfant Prodigue,' of which the gentle Guiraud, his master, was so proud, for a trace of the tendencies which now ravish some and shock others. A little suite, the 'Arabesques,' for the pianoforte, and some songs appeared after his return; although pretty, they had no other precise significance. The composer of 'Pelléas et Mélisande' was revealed brusquely by the six 'Ariettes'; poems by Paul

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Verlaine inspired him in the manner that was to be definitely his own.* Less audacious than his latest work, they nevertheless resemble it in the frequent modulations, in harmonic boldness, in the dolorous sadness of expression,—'Les Chevaux de Bois,' alone, in spite of the melancholy ending, is of a frank gayety which Debussy will probably never find again,—in the deliberately intended monotony of declamation, in the absence of all formulas hitherto employed, in the something that is mysterious, vague, fluid, impossible to grasp, haunting,—the something that has become a sort of hall-mark in which no one can be deceived.

"The taste of the composer for the exceptional, his intense abhorrence of the accepted and the banal, led him straight to Stéphane Mallarmé, who then fascinated certain minds, as by a violent spell. Debussy undertook an orchestral explanation of 'L'Après-Midi d'un Faune,' an arduous task; for this eclogue, to which I am far from denying a special charm, sprung from ingenious couplings of syllables and subtile associations of timbres, remains very 'hermetic,' as one said during the short and already distant moment of the decadent movement. The poem of Mallarmé is almost purely musical, and Debussy's task was to translate it into instrumental language, to catch the flying sonorities in their flight and to fix them on music paper. He succeeded marvellously. In the mist of a dream, murmuring violins and tinkling harps are heard rustling, pastoral flutes and oboes of the field are singing, and they are answered by forest horns. An exquisite fairyism, I assure you, which is equalled in prodigious super-refinement by 'La Demoiselle élue.'

"This time Debussy was seduced by præ-raphaelism. He borrowed from Dante Gabriel Rossetti his woman-angel, who, with three lilies

* These "Ariettes," published in 1888, were revised (not always bettered) and republished in 1903.—P. H.

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in her hand, with seven stars in her hair, leaning on the golden bar of heaven, calls her mystic lover, and weeps because he, still a man on the earth, does not answer her. Grace is here excessive; it approaches insipidity and effeminacy. Let us avow it: so much immateriality astonishes, frets, vexes. Debussy affects to withdraw himself from life, to be without interest in it; but it is necessary to adore life even when it gives only suffering, deception, pain, for it is the sole source of all beauty. I do not know whether he fears it, but I fear that he detests it.

"In the collection of his four 'Proses de Rêve, de Grève, de Fleurs, et de Soir,' * with music that is affected, bewitching, and often distressful, he speaks only of 'frail fingers just touching souls,' of 'the tears of old trees,' † of 'lamentable hailed-on lawns,' of the 'mad noise of the

* These songs, with text by Debussy, were published in 1894–95.—P. H.

† But is not the radical Bruneau in this instance a highly respectable bourgeois? The poets have for centuries seen trees weeping. Compare Thomas Hood's verses from "The Elm Tree":—

The pines—those old gigantic pines,
That writhe—recalling soon
The famous human group that writhes
With snakes in wild festoon—
In ramous wrestlings interlaced,
A forest Laocoön—

Like Titans of primeval girth
By tortures overcome,
Their brown enormous limbs they twine,
Bedewed with tears of gum—
Fierce agonies that ought to yell,
But, like the marble, dumb.



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black petals of boredom falling drop by drop on the head'; he glorifies twilights and curses the sun, 'slayer of illusions, the blessed bread of miserable hearts.'

"Logically, he should have written 'Les Nocturnes,' * which are most delicious. Here, with the aid of a magic orchestra, he has lent to clouds traversing the sombre sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens. Logically, also, it was he that should rhythm the dangerous 'Chansons de Bilitis' † by Pierre Louys. In these he mingled an antique and almost evaporated perfume with penetrating modern odors, and again intoxicated us with strange and voluptuous mixtures. The quartet,‡ remarkable for its free and extraordinary fancy, for the manner in which the chief theme from the beginning to the end is developed, brought back, dislocated, shortened, enlarged; the curious poems of Baudelaire, published some time ago, I believe,—this music and that previously mentioned made up Debussy's compositions before he girded up his loins for 'Pelléas et Mélisande.'"

And Bruneau added in his examination of Debussy's opera: "The idea of fatality, of death, on which all the pieces of Maeterlinck are based, the atmosphere of sorrowful legend which enwraps them as in a great veil of crape, that which is distant and enigmatical in them, their vague personages, poor kings, poor people, poor inhabitants of unnamed lands whom fate leads by the hand in the midst of the ir-

* These three orchestral pieces, "Nuages," "Fêtes," "Sirènes," last with female chorus, are dated 1897–99.—P. H.

† "La Flûte de Pan," "La Chevelure," "Le Tombeau des Naïades," were published in 1898.—P. H.

‡ This string quartet is dated 1893. "Cinq Poèmes de Baudelaire: Le Balcon, Harmonie du Soir, Le Jet d'Eau, Recueillement, Mort des Amants," are dated 1889–90.—P. H.

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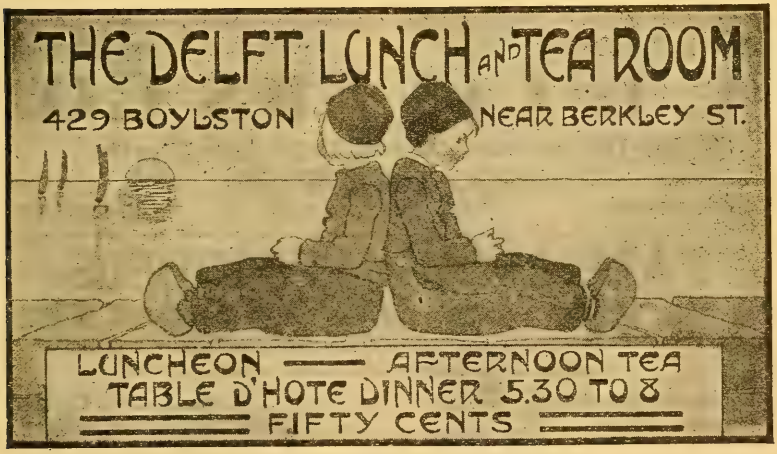
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reparable, the resigned, naïve, gentle, or solemn conversation of these passive unfortunates,—all this suited in a most exact manner the temperament of Claude Debussy."

* * *

Debussy himself has described his purpose. In 1901 he wrote: "I make music to serve music as best I can and without other preoccupations. My music, then, logically runs the risk of displeasing those who like '*une musique*' and remain jealously faithful to it in spite of its paint and wrinkles." Poverty compelled him to write for some years pieces which he calls "compositions de circonstance"; yet their physiognomy is not vulgar. "Artists," says his correct and phantasmal M. Croche, "struggle long enough to win their place in the market; once the sale of their productions is assured, they quickly go backward."

It is a pity that Debussy's opinions on music, scattered through reviews and journals, have not been collected. He is fond of frightening the bourgeois, he deals occasionally in paradox, but even his most extravagant articles are stimulating and full of suggestion. Here are examples: "The primitives, Palestrina, Vittoria, Orlando di Lasso, employed the divine 'arabesque.'" By this he means the principle of "ornamentation" which is the foundation of all fashions in art, not "ornamentation" with the meaning given in music lexicons. "They found the principle in the Gregorian chant, and they propped the frail interlacings with resisting counterpoint. Bach made the arabesque more supple, more flowing, and, in spite of the severe discipline to which this great master subjected Beauty, she can move with the free fancy, always new, that still astonishes our epoch. In the music of Bach it is the curve, not the character of the melody that moves one; more



frequently it is the parallel movement of several lines whose meeting, either accidental or inevitable, compels emotion."

Of Beethoven's Ninth Symphony he said: "Beethoven was not literary for two sous,—at least not in the sense that one now gives to the word. He loved music with an enormous pride; it was to him the passionate joy of which his own life was cruelly barren. Perhaps one should see in the Symphony with chorus only a gesture of extravagant musical pride, and only that."

He replied to critics of "Pelléas et Mélisande" who accused him of "ignoring melody": "I have been reproached because in my score the melodic phrase is always found in the orchestra, never in the voice. I wished,—intended, in fact,—that the action should never be arrested; that it should be continuous, uninterrupted. I wanted to dispense with parasitic musical phrases. Melody is, if I may say so, almost anti-lyric, and powerless to express the constant change of emotion or life. Melody is suitable only for the song (*chanson*), which confirms a fixed sentiment. I have never been willing that my music should hinder, through technical exigencies, the changes of sentiment and passion felt by my characters. It is effaced as soon as it is necessary that these should have perfect liberty in their gestures as in their cries, in their joy as in their sorrow."

In answer to a question propounded by Paul Landormy on "the actual condition of French music" (April, 1904), Debussy answered: "French music is clearness, elegance, simple and natural declamation; French music wishes, first of all, *to give pleasure.* Couperin, Rameau—there are true Frenchmen! That animal Gluck spoiled it all. How boresome he was! How pedantic, how bombastic! His success seems to me inconceivable. And he has been chosen for a model! One has wished to imitate him. What an aberration! The man is never

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amiable. I know only one other composer as insupportable as he, and that is Wagner. Yes,—this Wagner who has inflicted on us Wotan, the majestic, vacuous, insipid Wotan! After Couperin and Rameau, who do you think are the great French musicians? What do you think, for instance, of Berlioz? He is an exception, a monster. He is not at all a musician; he gives one the illusion of music with his methods borrowed from literature and painting. Furthermore, I do not see much in him that is peculiarly French. The musical genius of France is something like fancy in sensibility. And César Franck? He is a Belgian, not a Frenchman. Yes; there is a Belgian school, after Franck, Lekeu is one of the most remarkable representatives, this Lekeu,* the only musician I know who has been influenced by Beethoven. The influence of César Franck on French composers was slight; he taught them certain ways of composition, but their inspiration and his have nothing in common. I am very fond of Massenet, who understands the true rôle of musical art. Music should be cleared of all scientific apparatus. Music should seek humbly *to give pleasure;* great beauty is possible within these limits. Extreme complexity is the contrary of art. Beauty should be *perceptible;* it should give us immediate joy; it should impose itself on us, or insinuate itself, without any effort on our part to grasp it. Look at Leonardo da Vinci, Mozart! There are great artists." Is Debussy here an ironist or a mere *fumiste?* He is always entertaining. At times his method of rejoinder reminds one of Mr. George Bernard Shaw, who lately answered an editorial article in the *Pall Mall Gazette* as follows: "It is the people who write and talk like that whom I would bury in the back garden. They might produce posthumous mignonette of passable quality;

* Guillaume Lekeu, born at Heusy, January 20, 1870, died at Angers, January 21, 1894. He was a pupil of César Franck. His violin sonata and unfinished piano quartet have been played in Boston. His orchestral pieces, "Hamlet," "Faust," "Fantaisie sur Airs populaires angevins," are as yet unknown to the Boston public.

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they will certainly never produce intelligent sociology or practicable legislation."

Mr. Lawrence Gilman in his "Music of To-morrow,"* dedicated to Mr. Loeffler, has written felicitously about Debussy. The essay was published originally in the *North American Review*. The courtesy of the author and publisher allows the use of the following quotations:—

"It is made clear throughout his later and characteristic work that this unique tone-poet lives almost wholly, and with an unequalled intensity, in what one must call, for want of an apter term, the psychic world. His music is colored, not with the hue and quality of moods which are the result of vague or specific emotional stimuli, but, as it were, their astral images—their reflection in the supersensuous consciousness: he gives you, in brief, the thing alembicated, distilled to the last degree. Herein lies, I believe, the secret of his remarkable art. For him the visible world does not, recognizably, exist—it is only upon the borderland of his soul that he discerns any certitude of what other men know as passion and emotion. In his eager and insatiable thirst for all beauty that is fugitive, and interior, and evanescent, he reminds one of that most sensitive of modern poets, William Butler Yeats. He is like him in his supreme unconcern with those emotional gestures that are traditional and immediately significant. Hence it is that he is far less responsive to that region of the spirit where 'the multitudinous beatings of many hearts become one' than to the thrall of a luminous and absorbing world of dream and fantasy. His contemplation of reality is at once clairvoyant and ecstatic:—

'You need but lift a pearl-pale hand
And bind up your long hair and sigh,
And all men's hearts must burn and beat.'

* "The Music of To-morrow" is published by John Lane of London and John Lane Company of New York (1907).



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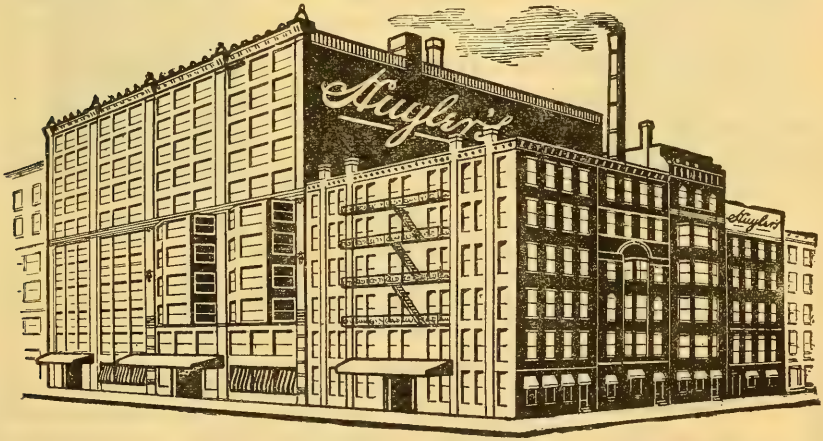
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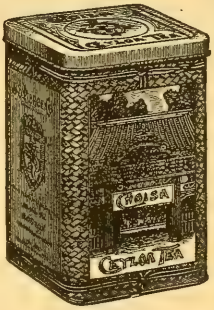
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"Harmonically, his style is a marvel of invention and artistry. Almost twenty years ago Debussy was employing in certain songs harmonic ideas that, even to-day, perplex and disconcert many minds not unreclaimably orthodox; and in his maturer work—in, for example, 'Pelléas et Mélisande' and in the 'Nocturnes'—he does things that, for those whose chosen or hieratic function it is to uphold the elder codes, seem little short of anarchistic. Yet, when his idiom is comprehended, one becomes aware of a delicately inexorable logic, an uncompromising ideal of form, underlying the shifting and apparently lawless structure. He is the first composer to suggest completely the analogy of a painter mixing colors. His harmonic hues are not so much juxtaposed as blended; his tonal combinations refract, and, so to speak, re-echo one another, as the dominant notes of the painter's color scheme merge into and react upon their complements. For in this music the key relationships established by long tradition are no longer apparent—indeed, for our ears, they cease to exist at all. We are, to alter the figure, upon a changing and multicolored sea; there are impinging currents, and we are conscious of waves and tides. The familiar buoys are absent; yet we are not sensible of being adrift—we are invited merely to yield ourselves to a new control, to a waywardseeming pilot whose understanding, it may be, perceives deeper currents and subtler winds than does our own.

"Debussy marks a return—how broadly significant one need not now inquire—to a method essentially homophonic,—made natural enough, no doubt, by his preoccupation with specifically harmonic effects. He has shown no especial fondness for intricate polyphony. There are not a few contrapuntal felicities in his writing, but they

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impress one as incidental. He has demonstrated no particular capacity, or perhaps one should say no liking, for the deliberate accomplishment of such polyphonic miracles as are worked by Richard Strauss with so superb a mastery. Instead, he has carried to a point of almost incredible adroitness, flexibility, and resourcefulness the art of purely harmonic utterance. He has invented, indeed, a new harmonic idiom, and has measurably enlarged and enriched the expressional material of music.

"The melodic element does not hold so significant a place in his scheme. But one must immediately qualify such a statement by the observation that Debussy is very far from turning melody and its persuasions out of doors; nor is the type of melody which is native to his genius to be impeached because it will not stand the absurd test of being listened to and appraised without its harmonic support. His melody is emphatically individual. There are times when it verges upon obviousness, and it is not wholly guiltless of the sentimental curve. Sometimes, and quite properly and inevitably, it is but the border of his harmonic design, or is more rhythmic than melodic, without marked character of its own; again, though less often, it asserts itself with both saliency and beauty, and then it partakes of the deep-seated and influential magic that informs his musical personality.

"It is less with the thought of marking its deficiencies than of defining the limits of what it attempts, that one notes of Debussy's art, as a whole, that it has more of ecstasy than of vigor, that it excels in subtlety rather than in breadth. Yet it is neither frail nor slight. It is always, in its graver moments, at close quarters with human and sincere emotion; but Debussy, one must say again, envisages his world through a psychic veil that magicalizes without distorting—

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a veil that, while it may lessen the impression of actuality, yet has the curious and compensating property of revealing unsuspected and secret aspects, unnoticed lights and surfaces and contours. Here is a musician who walks with those eager and quickened beings for whom, behind every concrete manifestation of human life, hovers a shape of fire and air—for whom the dreaming spirit of the world has a far greater authenticity and a nearer presence than the shifting substances that are its shadow. It is this remote, this astral life that profoundly and exclusively concerns him. Of the manner in which his art reflects it, one may not inaptly say that it has pervadingly that beauty defined by Pater—'a beauty wrought from within . . . the deposit, little cell by cell, of strange thoughts and fantastic reveries and exquisite passions.'"

* * *

These orchestral compositions by Debussy have been performed in Boston at concerts of the Boston Symphony Orchestra:—

1904, December 31, Mr. Gericke conductor, Prelude to Mallarmé's "L'Après-midi d'un Faune." *

1906, March 10, Mr. Gericke conductor, Prelude to Mallarmé's "L'Après-midi d'un Faune."

1907, March 2, "La Mer," Dr. Muck conductor (first time in Boston). Repeated April 20, 1907.

1908, December 12, Mr. Fiedler conductor, "Nocturnes." †

1909, January 16, Mr. Fiedler conductor, Prelude to Mallarmé's "L'Après-midi d'un Faune."

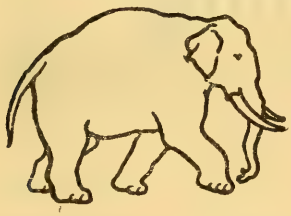
Debussy's transcription for orchestra of Satie's "Gymnopédies" was played for the first time in Boston at a concert of the Orchestral Club, Mr. Longy conductor, January 4, 1905.

Debussy's "Marche Écossaise" for orchestra was played for the first time in Boston at one of Mrs. R. J. Hall's concerts, Mr. Longy conductor, January 26, 1910.

Debussy's quartet in G minor was performed for the first time in Boston at a Kneisel Quartet concert, March 10, 1902.

* First performed in Boston by the Orchestral Club, Mr. Longy conductor, April 1, 1902.

† First performance in Boston at a Chickering Production Concert, February 10, 1904.



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"La Demoiselle élue" was produced at Mme. Salisbury's concert by Mrs. Helen Hunt, contralto, with female chorus, and Mr. Gebhard, pianist, December 10, 1903.

The first songs of Debussy heard in Boston were sung by Mrs. Helen Hunt, December 10, 1903, and Mme. Alexander-Marius, March 9, 1904.

Pianoforte music by Debussy was first played in Boston by Mme. Hopekirk, December 13, 1902, February 15 and March 11, 1904, and by Mr. Gebhard, November 29, 1904. For the few past years George Copeland, Jr., has made a specialty of Debussy's pianoforte pieces, and has played many for the first time in the city.

"Death and Transfiguration," Tone-poem for Full Orchestra, Op. 24 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuter's "Lexikon der deutschen Konzertliteratur," was held June 19–22. There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."

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The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The first performance in Boston was at a Symphony Concert, February 6, 1897. It was performed again at Symphony Concerts in Boston, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906, January 2, 1909.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

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On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.
Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"Mach' die Schranke dir zur Staffel,
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by Mr. W. F. Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

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But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the

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poem was published on the programmes of the concerts at Eisenach and Weimar. It is as follows:—

Stille, einsam öde Nacht!
Auf dem Totenbette liegt er.

Fieberglut wirft ihn empor
Und er sieht sein ganzes Leben
Kindheit, Jugend, Männerkampf,
Bild um Bild im Traum erscheinen.

Was er suchte je und je
Mit des Herzens tiefstem Sehnen
Sucht er noch im Todesschweiss,
Suchet—ach! und findet's nimmer.

Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.

Da erdröhnt der letzte Schlag,
Von des Todes Eisenhammer
Bricht der Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen
Was er sehnend hier gesucht,
Was er suchend hier ersehnt.

* * *

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested

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the music. As a matter of fact, Alexander Ritter * wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write this poem (p. 87).

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):—

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris, and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A Life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

***

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by

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horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."



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Mozart . . . Recitative, "How Susanna delays," and Aria, "Flown forever," from "The Marriage of Figaro"

Delius . . . . . "Brigg Fair," an English Rhapsody
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Thomas . . . . . Mad Scene from "Hamlet"

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Intermezzo . . . . . Szalit
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Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

Basses.

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Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

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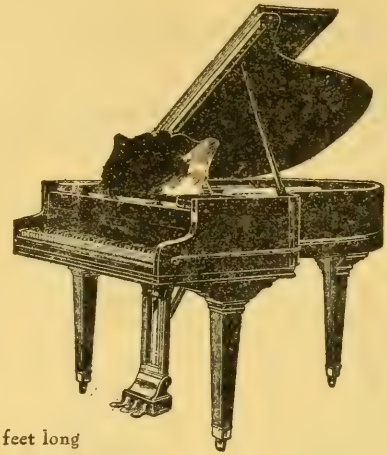
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FRIDAY AFTERNOON, DECEMBER 2, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 3, at 8 o'clock

PROGRAMME

Tschaikowsky . . . . . Symphony No. 5, in E minor, Op. 64

I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse: Allegro moderato.
IV. Finale: Andante maestoso; Allegro vivace.

Mozart . . . Recitative, "E Susanna non vien?" and Aria, "Dove Sono," from "Le Nozze di Figaro" (Act III., Scene 8)

Delius . . "Brigg Fair, an English Rhapsody" for Orchestra
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Thomas . . . Ophelia's Mad Scene from "Hamlet" (Act IV., Scene 2)

Weber . . . . Overture to the Opera "Der Freischütz"

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* This date is given by Modeste Tschaikowsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

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(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he [Tschaikowsky] could be alone," —I quote from Mrs. Newmarch's translation into English of Modeste Tschaikowsky's life of Peter,—"free from summer excursionists, to enjoy the little garden (with its charming pool and tiny islet) fringed by the forest, behind which the view opened out upon a distant stretch of country—upon that homely, unassuming landscape of Central Russia which Tschaikowsky preferred to all the sublimities of Switzerland, the Caucasus, and Italy. Had not the forest been gradually exterminated, he would never have quitted Frolovskoe, for, although he only lived there for three years, he became greatly attached to the place. A month before his death, travelling from Klin to Moscow, he said, looking out at the churchyard of Frolovskoe: 'I should like to be buried there.'"

On May 27, 1888, he wrote to Modeste that the country was so beautiful he felt compelled to extend his morning walk from a half-hour to two hours. "To speak frankly, I feel as yet no impulse for creative work. What does this mean? Have I written myself out? No ideas, no inclination? Still I am hoping to collect, little by little, material for a symphony."

On June 22 he wrote to Mrs. von Meck: "Now I shall work my hardest. I am exceedingly anxious to prove to myself, as to others,

* This date is given by Modeste Tschaikowsky, Peter's brother. For some unaccountable reason Mrs. Newmarch, in her translation of Modeste's life of his brother, gives the birth date as April 28 (May 10).

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that I am not played out as a composer. . . . Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to me to have come. However, we shall see."

In July Tschaikowsky received a letter from an American manager who offered him twenty-five thousand dollars for a concert tour of three months. The sum seemed incredible to the composer: "Should this tour really take place, I could realize my long-cherished wish of becoming a landowner." On August 6 he wrote to Mrs. von Meck: "When I am old and past composing, I shall spend the whole of my time in growing flowers. I have been working with good results. I have orchestrated half the symphony. My age—although I am not very old [he was then forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." On August 26 he wrote to her: "I am not feeling well, ... but I am so glad that I have finished the symphony that I forget my physical troubles. . . . In November I shall conduct a whole series of my works in St. Petersburg, at the Philharmonic, and the new symphony will be one of them."

The winter of 1888–89 opened sadly to Tschaikowsky. A favorite niece was dying, and his dear friend Hubert was suffering terribly from a form of intermittent fever; but his friends in Moscow were

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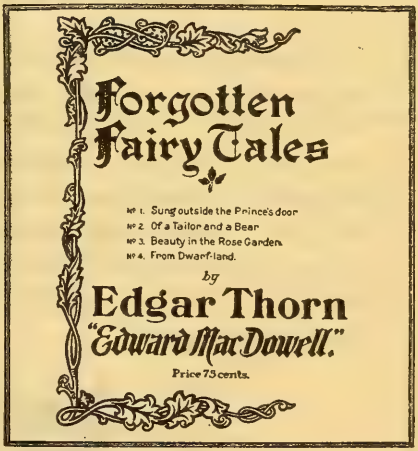
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delighted with the new symphony, concerning which he himself had grave doubts.

The Fifth Symphony was performed for the first time at St. Petersburg, November 17, 1888. The composer conducted. The concert lasted over three hours, and the programme consisted chiefly of works by Tschaikowsky: the Italian Caprice, the Second Pianoforte Concerto (played by Wassily Sapellnikoff, who then made his début), the now familiar air from "Jeanne d'Arc" and three songs (sung by Mrs. Kamensky), an overture by Laroche orchestrated by Tschaikowsky, were among them. The audience was pleased, but the reviews in the newspapers were not very favorable. On November 24 of the same year Tschaikowsky conducted the symphony again at a concert of the Musical Society.

In December, 1888, he wrote to Mrs. von Meck: "After two performances of my new symphony in St. Petersburg and one in Prague I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!" (Mrs. Newmarch's translation.) He was cheered by news of the success of the symphony in Moscow.

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On March 15, 1889, the symphony was played at Hamburg. Tschaikowsky arrived in the city on March 11. "Brahms was at his hotel, occupying the room next his own. Peter felt greatly flattered on learning that the famous German composer was staying a day longer on purpose to hear the rehearsal of his Fifth Symphony. Tschaikowsky was very well received by the orchestra. Brahms remained in the room until the end of the rehearsal. Afterwards at luncheon he gave his opinion of the work 'very frankly and simply.' It had pleased him on the whole, with the exception of the Finale. Not unnaturally, the composer of this movement felt 'deeply hurt' for the moment, but, happily, the injury was not incurable. Tschaikowsky took this opportunity to invite Brahms to conduct one of the symphony concerts in Moscow, but the latter declined. Nevertheless, Tschaikowsky's personal liking for Brahms was increased, although his opinion of his compositions was not changed.

At the public rehearsal in Hamburg the symphony pleased the musicians; there was real enthusiasm.

Tschaikowsky wrote after the concert to Davidoff: "The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time. Unfortunately, the Russian press continues to ignore me. With the exception of my nearest and dearest, no one will ever hear of my successes."

Modeste Tschaikowsky is of the opinion that the Fifth Symphony was a long time in making its way, chiefly on account of his brother's inefficiency as a conductor.

***

The first performance of the Fifth Symphony in the United States was at a Theodore Thomas Concert in Chickering Hall, New York, March 5, 1889. At this concert MacDowell's Pianoforte Concerto No. 2, in D minor, was played by the composer and for the first time.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 22, 1892. The symphony has also been played in Boston at these concerts on January 1, 1898, December 10, 1898, December 22, 1900, October 18, 1902, April 4, 1908 (when Mr.

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Wendling conducted it on account of the indisposition of Dr. Muck), April 10, 1909.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, three kettledrums, and strings.

The score is dedicated to Theodor Ave-Lallement, of Hamburg. Tschaikowsky met this head of the committee of the Philharmonic Society at Hamburg in 1888, and described him in the "Diary of my Tour": "This venerable old man of over eighty showed me almost fatherly attentions. In spite of his age, in spite of the fact that his dwelling was distant, he attended two rehearsals, the concert, and the party afterward at Mr. Bernuth's. His interest in me went so far that he wished to have my photograph, taken by the best photographer in the city, and he himself arranged the hour of sitting and the size and style of the picture. I visited this kindly old gentleman, who is passionately fond of music, and free from the prejudices so common among the old against all that is modern, and we had a long and interesting talk. He told me frankly that many things in my works which he had heard were not at all to his liking; that he could not endure the mighty din of my orchestration; that he disliked especially the frequent use of pulsatile instruments. But in spite of everything, he thought I had in me the making of a true German composer of the first rank. With tears in his eyes he besought me to leave Russia and settle in Germany, where the traditions and the conditions of an old and highly developed culture would free me from my faults, which he charged to the fact that I was born and brought up in a civ-

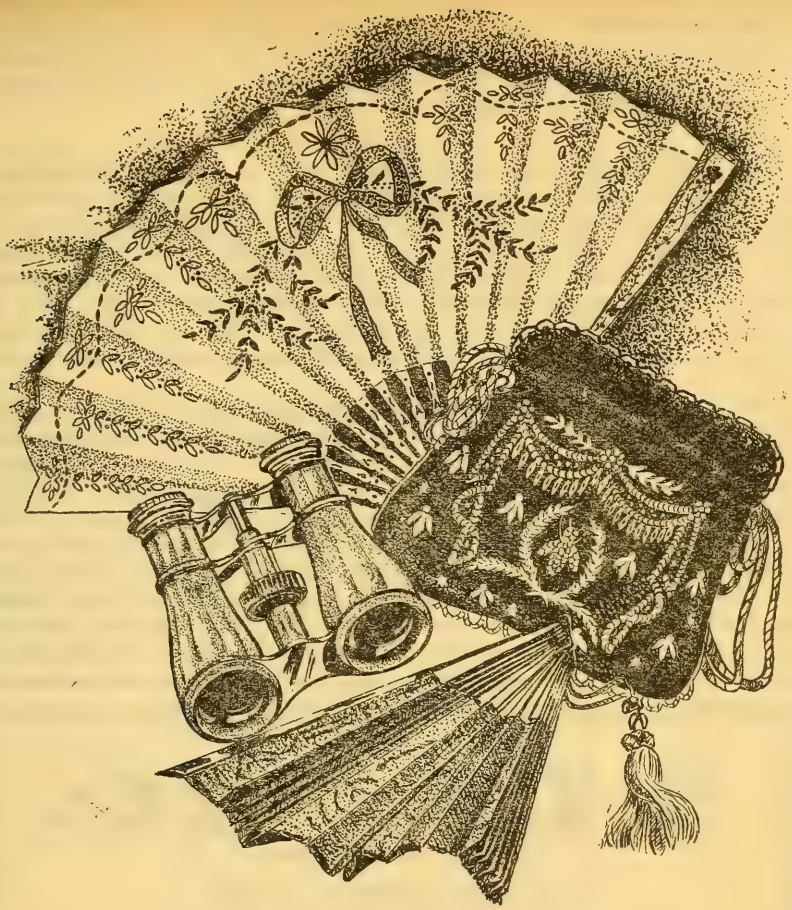
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ilization that was far behind that of Germany. He was evidently strongly prejudiced against Russia, and I tried my best to lessen his antipathy against my fatherland, which he did not openly express, but it was to be detected in some of his talk. In spite of differences in opinion we parted warm friends."

***

The chief theme of the symphony is given at the very beginning to the clarinets, and the development serves as an approach to the allegro. The principal theme is announced by clarinet and bassoon, and it is developed elaborately and at great length. The second theme in B minor is given to the strings. The free fantasia is comparatively short and exceedingly dramatic. The recapitulation begins with the restatement of the principal theme by the bassoon, and there is a long coda, which finally sinks to a pianissimo and passes to the original key.

The second movement has been characterized as a romance, firmly knit together in form, and admitting great freedom of interpretation, as the qualification, "con alcuna licenza," of the andante cantabile indicates. After a short introduction in the deeper strings the horn sings the principal melody. The oboe gives out a new theme, which is answered by the horn, and this theme is taken up by violins and violas. The principal theme is heard from the 'cellos, after which the clarinet sings still another melody, which is developed to a climax, in which the full orchestra thunders out the chief theme of the symphony, the theme of bodement. The second part of the movement

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follows in a general way along the lines already established. There is another climax, and again is heard the impressive theme of the symphony.

The third movement is a waltz. The structure is simple, and the development of the first theme, given to violins against horns, bassoons, and string instruments, is natural. Toward the very end clarinets and bassoons sound as afar off the theme of the symphony: the gayety is over.

There is a long introduction to the finale, a development of the sombre and dominating theme. This andante is followed by an allegro, with a first theme given to the strings, and a more tuneful theme assigned first to the wood-wind and afterward to the violins. The development of the second theme contains allusions to the chief theme of the symphony. Storm and fury; the movement comes to a halt; the coda begins in E major, the allegro vivace increases to a presto. The second theme of the finale is heard, and the final climax contains a reminiscence of the first theme of the first movement.

***

Some find pleasure in characterizing Tschaikowsky's symphonies as suites; Dvořák is said to have made this criticism; but the Fifth Symphony escapes this charge, for objectors admit that in this work the composer made his nearest approach to true symphonic form in spite of the fact that there is no repetition of the first part of the first allegro, and that a waltz movement takes the place of the scherzo. (They that dismiss the "Pathetic" because an adagio serves as finale should remember that the finale of Spohr's "The Consecration of Tones" is composed of a larghetto, "Funeral Music," and an allegretto, "Consolation in Tears." Revolt against the traditions of inexorable sonata form is not a symptom of modern musical anarchy. Grétry, in his "Mémoires, ou Essais sur la Musique" (Paris, 1797), wrote: "A sonata is a discourse. What should we think of a man who cuts his speech in half and repeats twice each of these halves? 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.'

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No one has written so shrewdly or more sympathetically concerning Tschaikowsky's work than Mr. Ernest Newman, whose articles in the *Contemporary Review* (London, 1901) and the *Monthly Musical Record* (London, 1902) deserve the attention of all students of music. Mr. Newman views him as our contemporary, "much more the man of our own day than the belated followers of the classical tradition. He made one desperate attempt—in his first symphony—to look at music and life through the eyes of the formalist; but ever after that he wisely allowed his imagination to carry him whither it would. We must not forget, in estimating his total achievement, that he died in the very prime of his powers, just when he was beginning to have a vision of what the future may do in music."

There need not be apology for liberal quotations from Mr. Newman's articles:—

"Students of Tschaikowsky's instrumental work will readily agree that as his mind, in the course of years, became clearer as to its real nature and potentialities, he showed a marked preference for the programme form, and a desire to abandon the mood and the manner of the symphony pure and simple. This was owing to the fact that, although he grew enormously in sheer musical power, he grew still more rapidly in the poetic and dramatic sense of things, finding actual life so important, so pressing, so claimant, that it interpenetrated almost all his thoughts of music. . . . In these first three symphonies, then, we find Tschaikowsky fluctuating with the utmost insouciance between the absolute and the programme form and between the absolute and the programme spirit. I can find no trace of a programme in the fourth symphony; but with the fifth and sixth we step upon quite unmistakable ground. After the first symphony had come the 'Romeo

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and Juliet,' after the second 'The Tempest,' after the third the 'Francesca da Rimini,' after the fourth the '1812' overture and the 'Manfred,' while between the fifth and sixth symphonies came the 'Hamlet.' Tschaikowsky could not but feel, after the various experiments he had made in both forms, that there was something more congenial to his peculiar imagination in the symphonic poem or the symphony with a human interest than in the symphony pure and simple. Consequently we find him in his last two symphonies ostensibly working in the classical form, but really in the romantic, writing the customary four movements as if he had only in view the kind of arbitrarily connected suite which generally does duty for a symphony, but at the same time giving the different movements an emotional and even thematic enchainment the one with the other. Yet, characteristically enough, he has not reached this position by dint of reasoning, and so does not hold it rationally. We might expect that his last symphony would exhibit a grip of his own theories—or, let us say his intuitions—superior to that shown in the fifth. But it is in the fifth, in reality, that the subtlest and most consistent workings of his new principle of structure are revealed."

There is a wide difference of opinion concerning the place that this Fifth Symphony should occupy in the list of Tschaikowsky's works. Berezovsky declares it to be the weakest of the six symphonies, although he admits it is a striking composition, which "seems to set forth some dark spiritual experience." Let us see what Mr. Newman has to say about it:—

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"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement—the andante—also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that—to sum the matter up concisely—the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first—a scheme that is certainly without a parallel in the history of the symphony.* No one, I think, will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tschaikowsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, delib-

* For the persistent use of fixed thematic material throughout the movements the symphony of César Franck is still more remarkable.—Ed.

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erate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement—the waltz—is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive—a change from clouds to sunshine, from defeat to triumph."

MME. MELBA (born Helen Porter Mitchell) was born at Melbourne, Australia, the daughter of David Mitchell, a contractor, who built the Melbourne Town Hall and the Exhibition buildings. She sang in the choir of St. Francis's Roman Catholic Church, Melbourne, and appeared at the Melbourne Liedertafel concerts in 1884. It is said that her voice attracted the attention of Pietro Cecchi,* who urged her to adopt a professional career. Her first appearance in Europe was at Leonard Emil Bach's concert, at Prince's Hall, London, June 1, 1886. She studied with Marchesi, and made her first appearance in Paris in concert, March 21, 1887. Her first appearance in opera

* Pietro Cecchi, who was largely responsible for Mme. Melba's vocal training, died at Melbourne, April 4, 1897. A native of Rome, he was architect to Pope Pius IX., but he was obliged for political reasons to leave the papal territory, and he turned singer. He sang in Italy (La Scala, Milan, November 12, 1861, as Arturo in "I Puritani"), at London, and in the United States. He lived at Melbourne for about twenty-five years.

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was at the Monnaie, Brussels, as Gilda in "Rigoletto," October 12, 1887. Her first appearance in London was at Covent Garden on May 24, 1888, as Lucia; at the Opéra, Paris, on May 8, 1889, as Ophelia. Since then she has been famous in European cities, in Australia, and in the United States. She married in 1882 Charles N. F. Armstrong of Queensland. The marriage was followed some years afterward by divorce. Her first appearance in the United States was at New York as Lucia, December 4, 1893.

Mme. Melba made her first appearance in Boston as a member of the Abbey, Schoeffel, and Grau Company at Mechanics' Building, March 1, 1894, as Juliet. In 1898 she visited this city as a member of the company managed by Messrs. Damrosch and Ellis; in 1899, as the star of Mr. Charles A. Ellis's company; and in 1901, with Mr. Grau's company. Her strictly operatic appearances in Boston have been as follows:—

Juliet in Gounod's opera: March 1, 1894, March 8, 1895, February 24, 1896, March 3, 1898, February 7, 1899, April 8, 1901.

Lucia: March 3, 1894, February 20, 1896; Mad Scene from "Lucia" with "La Bohème," April 6, 1901.

Semiramide: March 8, 1894.

Marguerite in Gounod's "Faust": March 10, 1894, February 17, 29, 1896, February 21, March 7, 1898, January 23, February 4, 1899, April 10, 1901.

Marguerite de Valois in "The Huguenots": February 25, 1895, February 19, 1896, April 13, 1901.

Gilda: March 2, 1895.

Manon in Massenet's opera: February 26, 1896.

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***

Boston Symphony Orchestra concerts:—

February 2, 1895, Handel's "Sweet Bird"; Ophelia's Mad Scene from "Hamlet."

February 1, 1896, Elisabeth's Greeting, from "Tannhäuser"; Bell Song from "Lakmé."

November 7, 1896, "L' Amerò," from Mozart's "Il Re Pastore"; Sevillana from Massenet's "Don César de Bazan."

January 26, 1901, recitative, "Solitudini Amiche," and aria, "Zeffiretti Lusinghiera," from Mozart's "Idomeneo"; Handel's "Sweet Bird."

December 26, 1903, "Sweet Bird," from Handel's "L' Allegro, il Penseroso, ed il Moderato"; Ophelia's Mad Scene from Thomas's "Hamlet."

January 26, 1907, "L' Amerò," from Mozart's "Il Re Pastore"; "Ah! fors' è lui," from "La Traviata."

Popular matinée of Boston Symphony Orchestra, January 29, 1895, aria of Queen of Navarre from "The Huguenots"; Mad Scene from "Lucia"; Arditi's "Se saran Rose."

Pension Fund Concert, December 27, 1903, "Ah! fors' è lui," from "La Traviata"; waltz from Gounod's "Romeo and Juliet."

***

Miscellaneous concerts: Operatic concert, Mechanics' Hall, March 4, 1894, Handel's "Sweet Bird," Arditi's "Se saran Rose." Concert at Music Hall by the Melba Company (Abbey, Schoeffel & Grau), November 10, 1894, Arditi's "Se saran Rose," second act of "Semiramide," with Mme. Scalchi; December 4, 1894, Music Hall, Handel's "Sweet

* First performance of Puccini's opera in Boston. Produced by C. A. Ellis Grand Opera Company at the Boston Theatre. Mmes. Melba and de Lussan, Messrs. Pandolfini, Bensaude, De Vries, Boudouresque, Rosa, Viviani, Del Sol. Mr. Seppilli, conductor.

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Bird," Verdi's "Ah! fors' è lui," Prayer from Tannhäuser," Trio from "Faust" with Maguière and Plançon. Melba Company (Mr. Ellis), in Music Hall, November 7, 1895, Verdi's "Ah! fors' è lui," "Se saran Rose"; the Mad Scene from "Lucia," "in costume with scenery"; Tosti's "Good-bye"; November 9, 1895, "Sweet Bird"; third act of "Faust," with Mme. Scalchi, Miss Bauermeister, d'Aubigné, Campanari; fifth act of "Faust," with d'Aubigné and Campanari; Ronald's "Les Adieux"; Symphony Hall, December 10, 1904, with Messrs. Van Hoose and Gilibert and Miss Sassoli, "Ardor gl' Incensi," from "Lucia"; Bizet, "Adieu de l'Hôtesse Arabe"; Bemberg, "Un Ange est venu," with Mr. Gilibert; March 9, 1907, with Mr. Altchevsky, tenor, and Miss Sassoli, "Caro nome," from "Rigoletto"; "Voi che sapete," from "Le Nozze di Figaro"; "Prayer," from "Tosca"; Mad Scene from "Lucia"; Hotel Somerset, January 14, 1907, "Prayer," from "Tosca"; Delibes, "Filles de Cadix," Aubade from Lalo's "Le Roi d'Ys"; Tosti's "Love's Way" and "Good-bye"; Mad Scene from "Lucia."

***

Berlioz's "Damnation of Faust," Symphony Hall, Cecilia concert (Berlioz centenary), December 2, 1903.

RECITATIVE, "E SUSANNA NON VIEN?" AND ARIA, "DOVE SONO," FROM "THE MARRIAGE OF FIGARO." . WOLFGANG AMADEUS MOZART

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"Le Nozze di Figaro," "dramma giocoso" in four acts, poem based on Beaumarchais's comedy, "Le Mariage de Figaro," by Lorenzo Da Ponte, music by Mozart, was produced at the National Theatre, Vienna, May 1, 1786.

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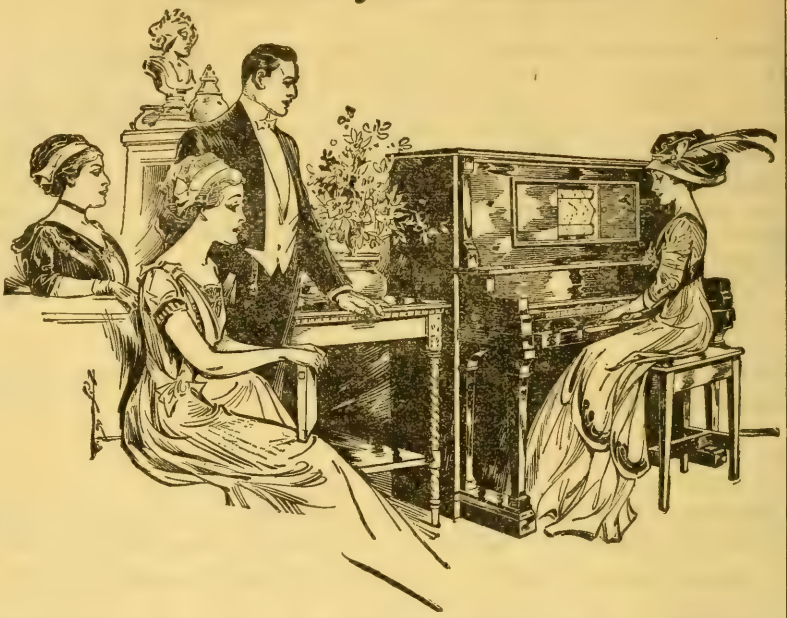
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---

* How Susanna delays! I'm impatient till I know what my husband has said to her proposal. I fear 'tis rashness what I dar'd to attempt; he's so impetuous; so resentful, and so jealous! But 'tis no wrong! a mere exchange of garments. I give mine to Susanna, while hers disguise me by the favoring darkness. O heaven, how deeply my pride has been humbled, I am degraded by my husband's neglect! After short hours of burning love, I awake to doubt and despair. I see him jealous, disdainful. He who loved me now deserts me, and has betrayed me. Must I submit that my own servants aid me?

ARIA.

Dove sono i bei momenti
Di dolcezza e di piacer?
Dove andaro i giuramenti
Di quel labbro menzogner.

Perchè mai, se in pianti e in pene—
Per me tutto si cangiò,
La memoria di quel bene
Dal mio sen non trapassò.

Ah! se almen la mia costanza
Nel languire amando ognor,
Mi portasse una speranza,
Di cangiar l' ingrato cor.

Flown forever love's sunny splendor,
Now forsaken and lone I mourn.
Oft he vow'd me love true and tender;
Ah, those lips are now forsworn.

* The English version of recitative and aria is by Natalia Macfarren.

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Why, oh, why, must I thus sorrow,
Why doth all to me seem chang'd?
From remembrance I must borrow
Ev'ry joy, since he's estrang'd.

Ah! perhaps my constant yearning
And these bitter tears that start
Yet will win his love returning
And restore th' ungrateful heart.

The recitative (Andante; Allegretto) is accompanied by strings. The aria (C major, Andantino, 2-4; Allegro, 4-4) is accompanied by two oboes, two bassoons, two horns, and strings.

The woman that first took the part of the Countess was a certain Laschi. A contemporary critic said that, although her art was admired in Italy, she was neither distinguished nor a favorite at Vienna. Michael Kelly, who first took the part of Basilio and also that of Don Curzio,—Ochelly, as Mozart wrote the tenor's name,—mentions her incidentally in his entertaining "Reminiscences" (which are said to have been written by Theodore Hook), but does not criticise her art or her person. Da Ponte, never discreet in his comments on women, says nothing in his Memoirs about the quality of the singers. There is no record of her appearing at the famous opera houses of Bologna and Venice.

***

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di

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Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his "Reminiscences" that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Potne, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was one of Bishop's remodelled English version, in New York, on May 3, 1823.

Beaumarchais's "La Folle Journée, ou le Mariage de Figaro," was produced privately at a festival prepared by de Vaudreuil for the Count d'Artois in September, 1783. The comedy was completed in 1781, and the performance at the Théâtre Français was arranged, but Louis XVI. read the piece, and declared that it should not be played. The

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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king also forbade a performance at court in June, 1783. Beaumarchais finally succeeded in producing his play publicly at the Théâtre Français, April 27, 1784. The success was overwhelming, although its "profound immorality"—to quote the phrase of *Annales Dramatiques*, 1809—was severely censured. Grimm, in his "Correspondance Littéraire" (April, 1784), wrote: "As for this immorality concerning which the decency and the seriousness of our manners have made such a scandal, it may be admitted that the work as a whole is not of the most austere class: it is a picture of contemporaneous manners, the manners and principles of our best society; and the picture is made with a boldness and a naïveté which might well be kept off the stage, if the purpose of a comic playwright is to correct the vices and follies of his period, and not to confine himself to painting them for his own taste and enjoyment." Epigrams, satirical pamphlets, bitter attacks on the author, followed the production, and "Les Amours de Chérubin," opéra-comique in three acts, with music by the younger Piccini, and "Le Véritable Figaro," opéra-comique in three acts, text by de Sauvigny, a censor on the police force, with music by Dezède, were performed in 1784, the former on November 4.

Mozart saw in the play an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command on account of its immorality. How then

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to propose it anew? Baron Vetzlar * offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant, or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

"'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

"'True; but I have already forbidden the German company to play this piece, "Figaro."'

"'I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

* Da Ponte refers here to Baron Wezlar.

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"A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

There was a cabal from the start against the production of Mozart's opera. Kelly says in his "Reminiscences": "Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all the performers in this opera at that time, but one survives—myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams."

BRIGG FAIR: AN ENGLISH RHAPSODY FOR ORCHESTRA.

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(Born at Bradford, Yorkshire, England, in 1863; living at Grez-sur-Loing, France.)

This Rhapsody was performed in England for the first time at Liverpool, January 18, 1908.

It was performed in New York by the Symphony Orchestra of that city, Walter Damrosch conductor, November 6, 1910.

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It was on the fift' of August,
The weather fine and fair,
Unto Brigg Fair I did repair
For love I was inclined.

I rose up with the lark in the morning,
With my heart so full of glee,
Of thinking there to meet my dear
Long time I wished to see.

I looked over my left shoulder
To see whom I could see,
And there I spied my own true love
Come tripping down to me.

I took hold of her lily-white hand,
And merrily was her heart,
And now we're met together,
I hope we ne'er shall part.

For it's meeting is a pleasure
And parting is a grief,
But an unconstant lover
Is worse than a thief.

The green leaves they shall wither
And the branches they shall die
If ever I prove false to her,
To the girl that loves me.



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The Rhapsody, dedicated to Percy Grainger, is scored for sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, twelve double-basses, three flutes, two oboes, English horn, three clarinets, one bass clarinet, three bassoons, double-bassoons, six horns, three trumpets, three trombones, bass tuba, one harp (or more), a set of three kettledrums, bass drum, triangle, three tubular bells in B, C, and D.

There is a short introduction, "Slow—Pastoral," with phrases, as though improvised, for flutes and clarinet with harp arpeggios and sustained chords for muted strings.

The chief theme, the folk-song, "with easy movement," 3-8 time, is given to the oboe. This theme is developed. There is a section "slow and very quietly—4-4." After a pastoral phrase for flute an expressive melody is sung by muted first violins. The chief theme, "with easy movement," appears, this time in augmentation, in the wood-wind. Another slow section, "with solemnity," melody for trumpet and trombone, has the character of a funeral chant. There is a return to the gay mood, with the chief theme fortissimo. The ending is at first broad and majestic for full orchestra. The music is now softer and slower, and the Rhapsody ends "very quietly" in B-flat major, with the chief theme, now 3-4, for the oboe.

***

"Paris, a Nocturne (the Song of a Great City)," by Delius, was performed in Boston at a concert of the Boston Symphony Orchestra, November 27, 1909.

***

One of the first to call attention in this country to Delius was Mr. John F. Runciman in his letters from London to the *Musical Record* (Boston), February 1, 1900, and to the *Musical World* (Boston). Mr. Runciman was then on the editorial staff of the *Saturday Review* (London). He prepared an article on Delius for the new series of "Famous Composers and their Works" (J. B. Millet Company, Boston, 1900). This article and articles on other modern English composers were then unfortunately omitted on account of lack of space, but a song by him,

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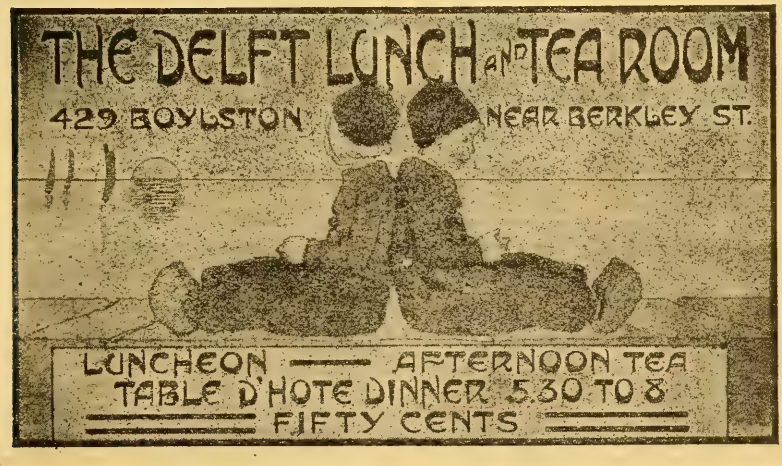
"Irmeline Rose," was published in the third volume of this series (pp. 100–102) "by the courteous permission of the composer." An article on Delius by Mr. Runciman, contributed a few years later to the *Musical Courier* (New York), is published in this Programme Book as an entr'acte.

A biographical study of Delius was published in *Musikalisches Wochenblatt* (Leipsic) in 1907 (Nos. 35–36, 37). The author was Max Chop, who wrote the article "Frederick Delius" in "Monographien Moderner Musiker," vol. ii. (Leipsic, 1907), and later a more elaborate study of Delius and his music, which is published in pamphlet form by "Harmonie," Berlin.

* * *

Delius was born on English soil, but his parents were Germans domiciled in England. As a child, Delius took pleasure in music, and he played the violin. He wished to be a musician, but his parents insisted that he should be a merchant. When he was about twenty years old, he went to Florida, and settled there as a grower of oranges on a lonely plantation. There he studied music and nature for some years. He finally went to the Leipsic Conservatory, where, to use Mr. Runciman's phrase in the *Musical Record*, "he endured his musical training" under Reinecke and Jadassohn. Delius has lived for about twenty years in France, in Paris, near Paris, and since 1897 at Grez-sur-Loing, where he has written his most important compositions.

He first made himself known in England as Fritz Delius by a concert of his own works in St. James Hall, London, May 30, 1899, when the programme included his Fantasia for orchestra, "Over the Hills and Far Away"; a Legend for violin and orchestra (John Dunn, violinist); two movements from an orchestral suite formed from incidental music to a drama, "Folkeraadet"; a symphonic poem, "The Dance goes on"; a long excerpt from an opera, "Koanga" (solos sung by Mme. Ella Russell, Miss Tilly Koenen, Messrs. Vanderbeeck, Llewellyn, and Black); several songs, among them "Through long, long years" and "On the Seashore" (sung by Miss Christianne Andray);



and, to quote from the *Musical Times* of July, 1899, "a setting for baritone solo, male chorus, and orchestra of an incoherent poem, called 'Also sprach Zarathustra' by Friedrich Nietzsche" (baritone, Douglass Powell). Mr. Runciman tells us in the Entr'acte how the critics were perplexed, but the *Musical Times* said of the compositions: "In spite of their frequent wildness, lack of reticence, and occasionally apparent want of knowledge of the best means to secure the desired effects, they possess a boldness of conception and virile strength that command and hold attention"; and it spoke of the composer's "ambitious aims and extensive musical knowledge."

But it was in Germany that Delius became famous through the efforts of Dr. Haym in Elberfeld who produced the overture "Over the Hills and Far Away" as early as 1897; of Fritz Cassirer, who conducted the opera "Koanga" at the Elberfeld City Theatre (1904) and "Romeo and Julia of the Village" at Berlin (1907); of Professor Julius Büths, of Düsseldorf; and through the interest of Arthur Nikisch, Oskar Fried of Berlin, and Professor Suter of Basel.

The list of his chief works is as follows:—

Songs mentioned by Mr. Runciman as published in London.

"A Legend for violin and orchestra" (1892).

"Over the Hills and Far Away," Fantasie-overture, composed in 1893 (Elberfeld, 1897). It is said that Dr. Haym was summoned before the Town Council of Elberfeld after a performance of this overture and threatened with instant dismissal if he ever ventured to perform music of such a character again at a municipal concert.

Concerto, C minor, for pianoforte and orchestra, composed in 1897, rewritten in the winter of 1906–07 (first played by Julius Büths at Elberfeld in 1904, also at Düsseldorf and other cities; later in the fall of 1907 at Berlin by August Schmid-Lindner, when Max Schillings led the orchestra, and in April, 1908, at Berlin in one of Oskar Fried's concerts, by Theodor Szántó, who played it in other cities).

"Norwegian Suite": incidental music to Gunnar Heiberg's drama "Folkeraadet," a bitter satire on the egoism of the Norwegian Government and the blind credulity of the people. Heiberg invited Delius to write this incidental music in 1897. The *Musical Times* said of two

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movements when they were played in London in 1899: "The first movement given (the third number of the suite) was an Allegro energico in C, specially notable for the brilliancy of its orchestration and extraordinary treatment of the Norwegian National Air." This treatment was in obedience to the dramatist's text. "The second performed (the fourth number of the suite) illustrates a change of popular sentiment, from grief for the dead to derision on the discovery of a deception, a strange incident which is set forth with great dramatic power and sense of humor." Delius was present at the first performance of the drama at Christiania in 1897. His treatment of the National Air gave offence to some in the audience, so that a spectator fired revolver shots at the composer who was looking at the house from the proscenium curtain, and the composer was turned out of his hotel.

"KOANGA," an opera in three acts, libretto by C. F. Kery, composed in 1896–97 (Elberfeld, March 30, 1904). It is based on an episode in Cable's novel, "The Grandissimes."

"THE DANCE OF LIFE," a tone-poem,—the same as "The Dance goes on" (London, 1899; Düsseldorf, January, 1904). The piece was composed in 1898.

"PARIS: A NOCTURNE," composed in 1899 (Elberfeld, 1905). R. A. Streatfeild gives 1900 as the date of the first performance at Elberfeld.

"ROMEO AND JULIA OF THE VILLAGE," a music-drama (1900–02), based on Gottfried Keller's story, text by Delius (Berlin, Komische Oper, February 21, 1907). The chief singers were Lola Artôt de Padilla, Zador, Merkel, Pröll. This opera was produced by Mr. Beecham, as "The Village Romeo and Juliet," at Covent Garden, London, February 22, 1910. The cast was as follows: Manz, Harry Dearth; Marti, Dillon Shallard; Black Fiddler, Robert Maitland; Sali, Walter Hyde; Child Sali, Miss Muriel Terry; Vrenchen, Miss Ruth Vincent; Child Vrenchen, Miss Betty Booker; The Slim Girl, Miss Betty Booker; The Wild Girl, Miss Muriel Terry; Poor Horn Player, Arthur Royd; Hunchback Bass Player, Albert Archdeacon. Mr. Beecham conducted.

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"Margot la Rouge," music-drama, in one act. The story is one of an outer boulevard in Paris. Composed in 1902 for the Sonzogno competition. Unperformed.

"Appalachia," tone-poem for full orchestra and chorus. Composed in 1903. "The work pictures impressions of Louisiana, Alabama, Florida, in the form of Variations." First performed at Elberfeld; then the 82d Lower Rhenish music festival at Düsseldorf in 1905, and by Oskar Fried in Berlin, 1906.

"Sea Drift," for full orchestra, baritone solo, and chorus, with text from Walt Whitman's "Out of the Cradle endlessly Rocking," the song of the forsaken bird. Composed in 1904. (First performed at the music festival at Essen, May, 1906.)

"Das trunkene Lied Zarathustras," for orchestra, baritone solo, and chorus (music festival at Basle, June 12, 1903).

"A Mass of Life" (from Nietzsche's "Also sprach Zarathustra"), second part, for solo voices, chorus, and orchestra (music festival at Munich, June 4, 1908). Gmür was the baritone.

"Brigg Fair," orchestral rhapsody, founded on an old English tune (Liverpool, January 18, 1908).

"In a Summer Garden," for orchestra (London, at a Philharmonic Concert, December 11, 1908, when the composer conducted).

Dance Rhapsody for orchestra; performed for the first time at the Hertford (Eng.) musical festival, September 8, 1909, and then conducted by the composer.

Part Songs with orchestra.

Delius's "Appalachia," "Brigg Fair," "Mass of Life," and "Sea Drift" were performed in London in 1908. "The Dance of Life," "Mass of Life," and "Sea Drift" were performed there in 1909. The pianoforte concerto was performed there October 22, 1907. Mr. Szántó was the pianist.

***

At Leipsic, Delius as a student became acquainted with Grieg, and acquaintance ripened into friendship. Delius travelled in Norway, and knew its fiords and mountains. The music of Grieg influenced



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in a measure his early compositions, Chop informs us; but he outgrew this influence, and the three composers who have had more to do with shaping Delius are Bach, Chopin, and Wagner. The scene in the Southern United States, the characteristics of Nature, the negro life,—these made an indelible impression on him. Delius is by no means a misanthrope: on the contrary, he is an optimist and he at times enjoys the din of a great city; but he can work only in a place like Grez, where he can be free from intrusion, where he can concentrate his thoughts, and be alone with his wife—she was a painter, born Jelka Rosen—and Nature. He is not easily satisfied with his compositions, and there is constant revision until he thinks the true expression of his thoughts is found. His nature is wholly sound and healthy, without a trace of the morbidness that appeals to many of the modern French and Germans in art. He is not at all concerned with the fate of his works; he cares not for publicity or for publication. Immediately after the concert in London in 1899, he went away, careless as to the results, rejoicing in the fact that he had at last heard some of his music, believing that he had reached the self-imposed goal. Nor has he since been disturbed because his music has been bitterly assailed or flippantly dismissed. Chop declares that the field of Delius is "the painting of moods," not merely "tone painting."

* * *

In an article "Some Modern English Composers," written originally by John F. Runciman for the new series of "Famous Composers" and published in the *Musical World* (Boston) of June, 1901, Mr. Runciman says: "No man has devoted himself more strenuously and self-denyingly to composition. . . . The first thing that strikes one in listening to this music is that the composer is striving hard

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to be original. Everything commonplace is rejected or avoided with a regularity that arouses suspicion as to the sincerity of the music. After growing accustomed to it, however, one finds that Delius is not striving merely to avoid the banal, or be original at all costs, but to approximate to an ideal of beauty of his own, and to express with exactitude his own emotions. Gradually much of his music grows upon one; one feels this new beauty, one experiences the throb of the new emotion, one finds a color and a movement different from anything to be found in other music. To me much of his music also remains ugly, expressionless, a total failure to say anything whatever. But when I put this aside I find so much that is fine, on a high plane, that I am disposed to wait to see whether I am to blame or the music. . . . Delius has not yet thought enough about the stage. For insance, when the stage directions are that a man kills off three or four dozen men, women, and children, removes the bodies and burns them, wipes his sword and beats it into a ploughshare, ploughs the ground, sows corn, waits for its coming up, reaps it, thrashes it, grinds it, and makes the flour into bread, and eats—for some such feat as this he will allow four or five bars, at most, in a very rapid tempo. Still, a little experience will put him right on that side of his art. Whether he has a real genius for the theatre I cannot say; I am inclined to think that pure music is his proper sphere. All his themes have a symphonic sound; they have not the point of Wagner's; they need something to make them catch the ear at once, as, for example, it is caught by the 'Siegfried' themes or the fire motive. This is a matter apart from the fineness or the reverse of the music; the music of Delius may be quite as fine even though his themes have not the click that would make them effective in the theatre, but they would be themes for the concert hall. . . . Delius tries to 'load every rift with ore.' Hence his peculiar harmonic progressions: he never aims at the general effect gained by, so to speak, large open spaces of ordinary chords; he tries to say something in every bar, and every bar is filled up as though it was the only bar in the piece. It is, at first, hard music to listen to. The perpetual discord resolving on discord, or calmly passed over unresolved, makes it at first not very agreeable to listen to; but,

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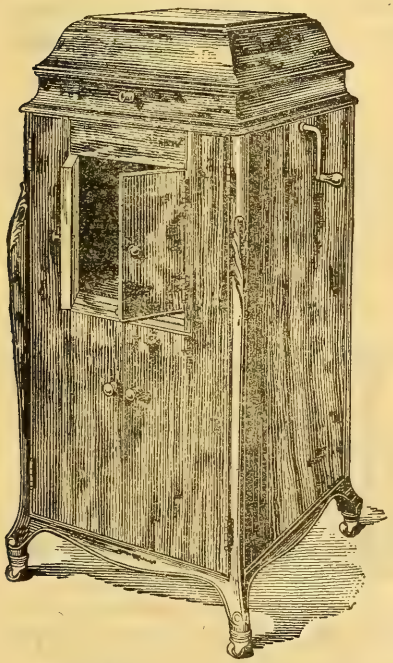
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as I have said, it is music which grows on one, music which in many instances one soon learns to understand and like. Delius is certainly one of the hopes of England, though he does not live here; and, technically, he is certainly one of the most fully equipped musicians now living in Europe."

Ophelia's Mad Scene (Act IV., Scene 2) from "Hamlet."

Ambroise Thomas

(Born at Metz, August 5, 1811; died at Paris, February 12, 1896.)

"Hamlet," an opera in five acts, text by Michel Carré and Jules Barbier (after Shakespeare's tragedy), music by Ambroise Thomas, was produced at the Opéra, Paris, March 9, 1868. The cast was as follows: Hamlet,* Faure; Claudius, Belval; Laertes, Collin; the Ghost, David; Marcellus, Grisy; Horatio, Castlemary; Polonius, Ponsard; the Grave-diggers, Gaspard and Mermant; Ophelia, Christine Nilsson; Gertrude, Mme. Gueymard.

The scene given at this concert is the one in which Ophelia, mad, appears by the river-side with joyous and dancing peasants before she kills herself. The ballad, "La Sirène † passe," is said to be a genuine Swedish folk-song, one that was sung frequently by Jenny Lind.

The text of the scene is as follows:—

* I have not hesitated to keep the names of the characters in Shakespeare's play. The French librettists made no departure except, naturally, in the spelling; but they gave the plot a "happy ending." The Ghost incites Hamlet to kill the king. Gertrude repents and talks of a convent; Laertes and Polonius survive; and Hamlet is crowned monarch of Denmark.

† For a study of the siren as represented in the mythologies and the folk-lore of northern countries see "Les Sirènes: Essai sur les Principaux Mythes relatifs à l'Incantation, les Enchanteurs, la Musique Magique, le Chant du Cygne, etc., considérés dans leurs rapports avec l'Histoire, la Philosophie, la Littérature, et les Beaux-Arts," by Georges Kastner (Paris, 1858), Part I., chapter ii.

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Nul n'a suivi ma trace!
J'ai quitté le palais aux premiers feux du jour. . . .
Des larmes de la nuit la terre était mouillée;
Et l'alouette, avant l'aube éveillée,
Planait dans l'air!
Mais vous, pourquoi vous parler bas?
Ne me reconnaissez-vous pas?
Hamlet est mon époux . . . et je suis Ophélie!
Un doux serment nous lie,
Il m'a donné son cœur en échange du mien. . . .
Et si quelqu'un vous dit qu'il me fuit et m'oublie,
N'en croyez rien;
S'il trahissait sa foi, j'en perdrais la raison!
À toi cette humble branche
De romarin sauvage,
À toi cette pervenche. . . .
Et maintenant écoutez ma chanson!

BALLADE.

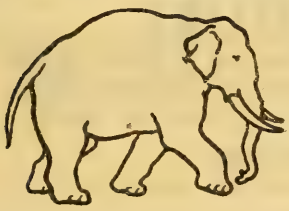
La sirène
Passe et vous entraîne
Sous l'azur du lac endormi.

L'air se voile,
Adieu, blanche étoile!
Adieu, ciel! adieu, doux ami!
Aux bras de l'époux!
Mon âme est jalouse
D'un bonheur si doux!
Sous les flots endormi,
Pour toujours, adieu, mon doux ami!

Ah! cher époux! Ah! cher amant!
Ah! doux aveu, tendre serment!
Bonheur suprême!
Cruel! je t'aime!
Tu vois mes pleurs!
Pour toi je meurs!

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* This translation is by Mr. W. F. Apthorp.



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My friends, I pray, allow me to take part in your games. No one has followed my footsteps. I left the palace at the first fires of day. . . . The earth was wet with the tears of night; and the lark soared in the air before the awakened dawn. But you, why should I whisper to you? Hamlet is my spouse, . . . and I am Ophélie. A sweet vow binds us together: he has given me his heart in exchange for mine. . . . And, if any one tells you that he avoids me and forgets me, do not believe it; were he to betray his faith, I should lose my reason. This homely sprig of wild rosemary for you, this periwinkle for you. . . . And now listen to my song.

BALLAD.

The siren passes by and drags you under the blue of the slumbering lake. The air turns cloudy; farewell, white star; farewell, sky; farewell, sweet love. In my spouse's arms, my soul is jealous of such sweet happiness; asleep beneath the waves, farewell, my sweet love.

Ah! dear spouse; ah! dear love; ah! sweet avowal, tender vow. Supreme bliss! I love thee, cruel one; thou seest my tears, for thee I die.

The part of Ophelia was taken at the Opéra, Paris, by Gertrude Griswold, an American singer, who then made her début (June 6, 1881), and by Mme. Nordica (December 25, 1882).

The first performance of "Hamlet" in the United States was at New York on March 22, 1872. The cast was as follows: Hamlet, Barré; Claudius, Jamet; Laertes, Brignoli; the Ghost, Coletti; Ophelia, Christine Nilsson; Gertrude, Annie Louise Cary. But Mme. Nilsson sang the Mad Scene at her first concert in America at New York, September 20, 1870.

The first performance in Boston was at the Boston Theatre on March 3, 1884. The cast was as follows: Hamlet, Kaschmann; Claudius, Mirabella; Laertes, Stagi; the Ghost, Augier; Marcellus, Grazzi; Horatio, Contini; Polonius, Corsini; Ophelia, Sembrich; Gertrude, Scalchi.

Ophelia's mad scene was sung in Boston by Christine Nilsson in concert, November 5, 1870; by Clara Louise Kellogg in operatic form,

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April 17, 1878; by Emma Calvé in an operatic-concert form, May 1, 1897.

The scene has been sung at Symphony Concerts in Boston by Mme. Melba, February 2, 1895, December 26, 1903, and by Mme. de Vere-Sapio, October 26, 1895.

***

Here is a list of musical works based on Shakespeare's "Hamlet." The list is, no doubt, incomplete.

Operas: "Amleto," by Gasparini (Rome, 1705), Dom. Scarlatti (Rome, 1715), Carcano (Venice, 1742), Caruso (Florence, 1790), Andreozzi (Genoa, 1793), Mercadante (Milan, 1822), Buzzola (Venice, 1848), Moroni (Rome, 1860), Faccio, text by Boito (Genoa, 1865; Milan, 1871). "Hamlet," Hignard (Nantes, 1888), Stadtfeld (Darmstadt, 1857; Weimar, 1882), Mareczek—Max Maretzek—(Brünn, 1841).

Ballets: "Hamlet," tragic ballet in five scenes, Clerico (Vienna, 1789); tragic pantomime in three acts with dances (Paris, 1816); "Amleto," ballet, music by de Gallenberg (Milan, 1817).

Melodram: "Hamlet," music by Weigl (Vienna, about 1810).

Incidental music: by Haydn for the theatre at Esterház (1772–77); Vogler (1779 or, as some say, 1791, at Mannheim); Mangold (Darmstadt, early in the thirties of the nineteenth century); von Miltitz (Berlin, 1846); Hirschbach (Berlin, 1855); Joncières (Nantes, 1867, for the translation by Dumas and Meurice, with Mme. Judith as Hamlet); Moniuszko (Warsaw); Henschel (for Beerbohm Tree's performance,

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January 21, 1892; a suite from this music was played in Boston at a Symphony Concert, April 16, 1892); Tschaikowsky, seventeen numbers for small orchestra, Op. 67*a* (written in 1890–91 for Guitry's benefit at the Michael Theatre, St. Petersburg, February 9, 1891); Berthold Tours (for Charles Fry's performances).

Overtures: Bischoff (Frankfort-on-the-Main, in the early fifties of the nineteenth century); Joachim (published in 1854); Gade (score published in 1862); Emanuel Bach (composed in the sixties of the nineteenth century); Mathias.

Symphonic poems: Liszt (composed in 1858); Tschaikowsky (1888); Lekeu, MacDowell (an "Ophelia" as well as "Hamlet"), German.

Miscellaneous: Dead March in "Hamlet," H. H. Pierson (published in 1851); Dead March with chorus for last scene of "Hamlet," Berlioz (composed in 1848). And here Bourgault-Ducoudray's "Burial of Ophelia," an orchestral sketch, may be mentioned. "Hamlet," a "psychic sketch" for grand orchestra, by H. W. Nichols; Dudley Buck's Hamlet's soliloquy, "To Be, or Not to Be," for baritone or mezzo-soprano with pianoforte.

Vocal: "Doubt that the Stars are Fire," Tindal (1786), Stevens (1790), Fisin (1800 ?), Dignum (about 1800), Kelly (about 1800), W. Russell (about 1806), Kemp (1814), Edmund Kean (see Proctor's Life), Stevenson, Davy (1820), J. Parry (1824).

"Why let the Stricken Deer," King (1803).

"How should I your True Love know?" old melody, Stevenson (1789), M. V. White (1882).

"They Bore him," old melody, Linley (1816).

"Bonny Sweet Robin," old melody, Holborne's "Cittharn Schoole" (1597), Queen Elizabeth's Virginal Book, William Ballett's Lute Book.

"And will he not Come Again?" old melody, Stevenson.

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Overture, "Der Freischütz" . . . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. [*sic*] Seidler and Mlle. [*sic*] Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Bruhl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October

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31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money, but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinen Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumfounded the followers of Spontini, and settled the

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future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhner (1787–1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are

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curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the Allegro are sung everywhere. There is one theme that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long, groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the sect on on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her

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tender lament with the noise of the dark woods agitated by the storm? O Weber!!"

***

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a Programme Book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco* arciero'—under which misleading title the opera was given at Covent Garden—and the French 'Franc archer.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his Mémoires, and Wagner reports distinctly that it was then given as 'Le Freischutz.' *

* This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "Le Freyschutz" (see De Lajarte's "Bibliothèque Musicale du Théâtre de l'Opéra," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "Robin des Bois." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—Ed.

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"The word *Freischütz* (literally 'free marksman') means a Schütz or marksman, who uses *Freikugeln*—that is 'free bullets,' or charmed bullets which fly to the mark of themselves without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

* * *

The first performance of "Der Freischütz" in the United States was an English version produced at the Park Theatre, New York, March 2,* 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of December 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, February 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment The overture was played as early as February 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first performance in Boston in German was on May 6, 1864, when the chief singers were Mmes. Frederici and Canissa and Messrs. Habelmann and Graff.

* T. Allston Brown gives March 12, 1825, in his "History of the New York Stage" (1903).



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Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kuntz, A.	Werner, H.	
Goldstein, S.	Kurth, R.	Fabrizio, C.	

Violas.

Ferir, E.	Heindl, H.	Rennert, B.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

Violoncellos.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

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Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Sautet, A.	Vannini, A.	Regestein, E.
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Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

Harp.	Tympani.	Percussion.	
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SATURDAY EVENING, DECEMBER 17, at 8 o'clock

PROGRAMME

Beethoven . . . . . Symphony in A major, No. 7, Op. 92

(Born December 16 (?), 1770)

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Rubinstein . . . Concerto, D minor, No. 4, for Pianoforte and Orchestra, Op. 70

I. Moderato.
II. Moderato assai.
III. Allegro assai.

Debussy . . Rondes de Printemps: Images pour Orchestre, No. 3
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Wagner . . Overture to the Opera, "The Flying Dutchman"

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SYMPHONY IN A MAJOR, NO. 7, OP. 92 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now

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have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the University, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg,"

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or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome, though Winkel of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the panharmonicon and the Musical Time Keeper." He brought

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with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"* panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's

* See in "The Life and Writings of Major Jack Downing" by Seba Smith (Boston, 2d ed., 1834) Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

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fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on

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June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take

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their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington s Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

***

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

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The first performance in Leipsic was on December 12, 1816. The symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874–98.

The symphony was played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It was played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

***

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

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One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What

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does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in *Punch*.

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra

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fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4, is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant

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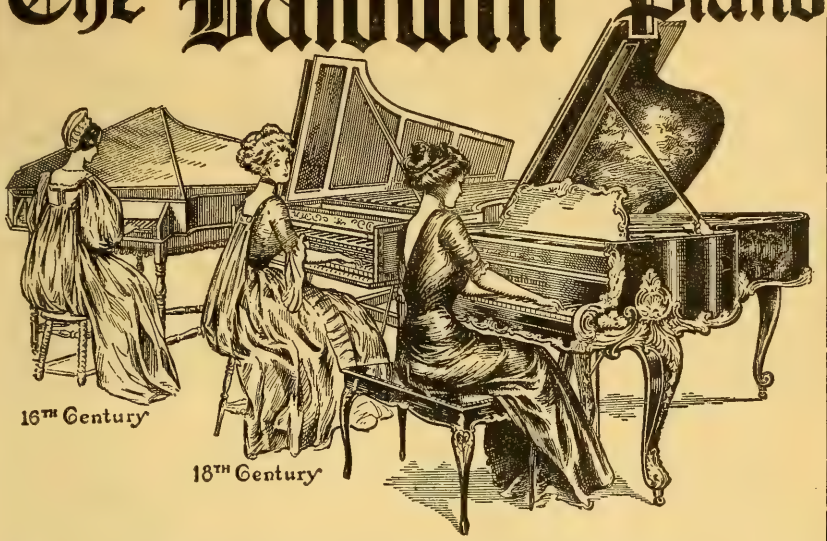
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joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

***

Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in

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A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-consciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace"!—*Englished by William S. Ellis.*

* *

Miss Isadora Duncan, assisted by the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, danced the Seventh Symphony in the Metropolitan Opera House, New York, November 6, 1908.† While Mr. H. E. Krehbiel in the *Tribune* of November 7 deplored the fact that this music was chosen to display Miss Duncan's art, he declared that her exhibition was "dignified, beautiful, moving," and he made these remarks, which are now pertinent:—

"The suggestion to use Beethoven's A major symphony as an accompaniment to a pantomimic dance evidently came from Wagner, who once, descanting on its superbly rhythmical character, spoke of it as

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers with their eternal "subsidiary themes"!—R. WAGNER.

† She danced and interpreted the second, third, and fourth movements of the Seventh Symphony in Symphony Hall, Boston, December 14, 1908, with an orchestra of sixty-five players from the Boston Symphony Orchestra, led by Mr. Strube. She danced these movements again in the same hall, November 17, 1909.

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the 'apotheosis of the dance, the ideal embodiment in tones of bodily movements.' It is not the first time that it has occurred to some one to associate a plastically delineative art with Beethoven's symphonic music; but heretofore the purpose has been to help to an appreciation of the beauty and significance of the music, not to make the music a help to an appreciation of the art arbitrarily consorted with it. Years ago in Germany the experiment was tried of accompanying the 'Pastoral' symphony with a series of panoramic paintings. The 'Pastoral' symphony is programmatic music of a pretty obvious sort, with its imitations of nature's voices; but the experiment was a failure because the listeners who loved the music did not want to have imagination and emotion fettered by the pictures presented to another sense. The same objection militates against Miss Duncan's pantomimic interpretation of the seventh symphony, though in a less degree, perhaps, because that interpretation is sufficiently vague to leave the imagination free; but it does disturb perfect appreciation of the music which is here sufficient unto itself.

"It is a pleasure to recognize great beauty, exquisite grace and eloquent expressiveness in Miss Duncan's art. It is easy to ridicule her claim that she is reviving an art which was cultivated by the Greeks two millenniums ago, but one possessed of artistic sensibilities cannot see her without feeling some of the enthusiasm which fired the mind of Charles Kingsley at the mere imagining of what the ancient dance was —'in which every motion was a word, and rest as eloquent as motion; in which every attitude was a fresh motion for a sculptor of the purest school, and the highest physical activity was manifested, not, as in coarse pantomime, in fantastic bounds and unnatural distortions, but in perpetual, delicate modulations of a stately and self-sustained grace.' We can scarcely think of a happier description than this of Miss Duncan's art. When applied to so extended a work as a symphony, however, it necessarily loses consistency, becomes diffuse. Her notion of Beethoven's instrumental poem seems to be something like that of Professor Ludwig Bischoff, one of the early antagonists of Wagner, and the one to whom we owe the phrase 'music of the future.' In a pro-

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gramme written more than a generation ago he treated the work very happily as a sequel to the 'Pastoral' symphony, conjuring up pictures of the autumnal merrymakings of the gleaners and vine-dressers, the tender melancholy of a lovelorn youth (here, in the allegretto, is where Miss Duncan entered the wordless play yesterday), the pious canticle of joy and gratitude for Nature's loveliness and Nature's gifts, and the final outburst when 'Joy beckons again and the dance melodies float out upon the air and none stands idle; the ground trembles, joyous shouts sound through the merry din and old and young are borne off in the mazes.' All this is fanciful, of course, but Miss Duncan made it seem very real and natural. Her finale was a classic bacchanale in which there floated past the vision scores of the pictures with which ancient art has made us familiar, their beauty enhanced by the exquisitely rhythmic movements of the dancer's body. No doubt there were many who went to yesterday's exhibition filled merely with curiosity; if so, they surely remained to wonder and admire."

Mr. JOSEF CASIMIR HOFMANN was born at Cracow, January 20, 1876.* (The date January 20, 1877, is also given.) He was the son of Casimir Hofmann, conductor, a composer of operettas, and teacher of harmony and counterpoint at the Warsaw Conservatory.† Josef's mother was a singer. The boy received his first music lessons from his father, and he played in public when he was six years old at a charity concert in Warsaw. When he was nine years old, he gave concerts in Germany, Denmark, Norway, Sweden. After he had appeared in Vienna, Paris, and London, he came to the United States, and made his first appearance in New York, November 29, 1887, when he played with orchestra Beethoven's First Concerto and solo pieces, among which were his own

*In Riemann's "Musik-Lexikon" (1909) the pianist's name is spelled "Joseph Hofmann."

†This statement is made by Grove's Dictionary. In Mme. Modjeska's Memoirs, Casimir Hofmann is referred to as "formerly the leader of the orchestra in Cracow." Riemann's Musik-Lexikon says merely that he was a conductor and composer of operettas.

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Berceuse and Waltz. He gave ten concerts in Boston that season. His first appearance was at Music Hall, December 23 1887. Helene Hastreiter, Nettie Carpenter, Mrs. Sacconi Theo. Björkstein, and De Anna were associated with him. It is said that he gave fifty-two concerts in two months and a half. Young Hofmann was then withdrawn from public life, chiefly through the agency of the late Alfred Corning Clark, and went to Berlin, where he rested for a time and studied counterpoint with Urban, the pianoforte with Moszkowski. He also studied with Rubinstein at Dresden for two years and a half, until the death of that master. He also took lessons of d'Albert. In 1894 he played in Dresden, London, and other cities, and in 1897 began a concert tour of Europe and America.

He revisited Boston with the Chicago Orchestra, led by Theodore Thomas, March 27, 1898, and played Rubinstein's concerto in D minor and a group of solo pieces. He gave recitals in Music Hall, March 28 and April 21, 1898. His next recital was on March 6, 1901, in Symphony Hall.

His first appearance with the Boston Symphony Orchestra in Boston was on November 30, 1901, when he played Rubinstein's concerto in D minor.

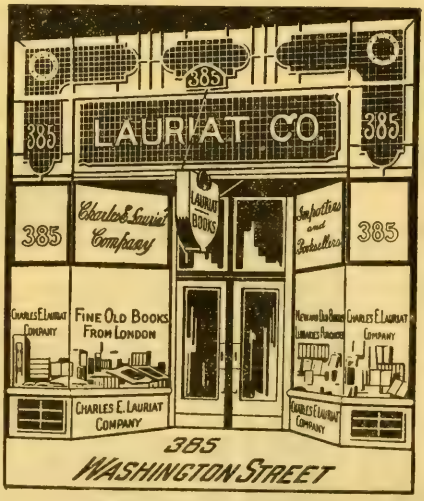
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1904, December 6, Kneisel Quartet concert (Brahms's piano quintet in F minor).

Mr. Hofmann has composed several piano concertos and smaller piano pieces. He played the concerto in A minor, No. 3, with the Philharmonic Society of New York, February 28, 29, 1908. He has contributed to various periodicals, and published a book about piano technic.

Concerto for Pianoforte, No. 4, in D minor, Op. 70.

Anton Rubinstein

(Born at Wechwotinez, near Jassy, Russia, November 28,* 1829; died November 20, 1894, at Peterhof.)

This concerto, dedicated to Ferdinand David, was published in 1866, and it was played by Rubinstein during his extended European concert tour in 1867. In London the concerto raised a storm of abuse, and the concerto and the overture to "Tannhäuser" were classed together as chaotic and incomprehensible works.

The first performance in Boston was at a Theodore Thomas concert in Music Hall on December 2, 1871. Marie Krebs† was the pianist. Rubinstein played it here at his first concert on October 14, 1872.

The orchestral part of the concerto is scored for piccolo, two flutes,

* "All music dictionaries and biographical notices give Rubinstein's birth erroneously, and this is more or less the fault of the master himself, who for years past has been keeping his birthdays on the thirtieth (eighteenth) of November, instead of on the twenty-eighth (sixteenth), as the register in the village of Wechwotinez has it, and giving invariably, till some months ago, when he himself first discovered his error, the year 1830, instead of the year 1829, as that of his birth."—"*Anton Rubinstein*," *by Alexander McArthur* (*Edinburgh*, 1889).

† Marie (Mary) Krebs, pianist, was born December 5, 1851, at Dresden, where she died June 27, 1900. She was the daughter of Karl August Krebs (1804–80), director, composer, and pianist, and Aloysia Krebs-Michalesi (1826–1904), a once celebrated opera singer at Hamburg and Dresden. The father, whose real name was Miedcke, was the court opera conductor at Dresden from 1850 till 1872, when he retired into private life, and he was Marie's teacher. She travelled extensively as a virtuoso, then made Dresden her dwelling-place and married a man named Brenning. She gave her first pianoforte recital in Boston on March 28, 1871, when she was assisted by her mother.

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I. Moderato, D minor, 2-2. This movement has been praised by commentators as a noteworthy instance of compact, concise form. Wind instruments, accompanied by 'cellos and double-basses, begin the exposition of the first theme, which is developed by full orchestra until the pianoforte enters with a short and fiery cadenza and gives out the first theme with a call from trumpets and horns between the phrases. The pianoforte proceeds to the first subsidiary theme, which it develops with the orchestra, and then passes to the second theme, a motive of an expressive nature (F major), which leads to a quieter conclusion theme for strings and pianoforte together.

The free fantasia is a rather long section of this movement. The third section does not begin in an orthodox fashion, with a return of the first theme: it begins with the passage-work in the development of the first subsidiary. The second theme is now in B-flat major. The pianoforte develops as before, and the clarinet and the flute have counter-phrases. The conclusion theme (B-flat major) follows in its former shape, and is followed by a free cadenza for the pianoforte. The first theme is given out sonorously in D minor by the full orchestra, while the pianoforte has ornamental octaves. There is a long coda, which is based chiefly on the first subsidiary theme.

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II. Moderato assai in F major, 3-4. The movement begins with a sustained note for the horn, while strings and wood-wind instruments play alternate harmonies which lead from D minor to F major. All this is by way of introduction. The cantabile first theme is played by the pianoforte alone; the orchestra has a few connecting measures between the first and second periods of the melody. This theme is repeated with an arpeggio accompaniment. The arpeggios are divided between the pianoforte and the flutes and clarinets, and the strings furnish a harmonic background. The second theme is more animated. The transitional measures (D minor to F major) are heard again, and the first theme is played by the clarinet, with full harmony in the rest of the wood-wind and with arpeggio embroidery for the pianoforte. There is a very short coda.

III. Allegro assai, D minor, 2-4. The movement is in rondo form. After introductory measures in D minor there is a sudden modulation, and the pianoforte announces, unaccompanied, the first theme, which is repeated fortissimo by the orchestra and then developed by it and the solo instrument. There is a fleet second theme, which is developed by the pianoforte against occasional accompanying figures in the orchestra. The first theme returns in the tonic, and is again repeated as an orchestral tutti. Passage-work leads to a quieter third theme for

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the pianoforte. This is developed by the solo instrument and later by it with the aid of the orchestra. Bits of the first theme are heard from the latter, and then the first theme is again given to the pianoforte and repeated by the orchestra. The second theme returns and the rest of the movement consists in further development of the three themes.

***

The concerto has been played at concerts of the Boston Symphony Orchestra in Boston by H. G. Tucker, February 10, 1883; Louis Maas, February 7, 1885; Rafael Joseffy, March 6, 1886; Mary Obrion, February 25, 1888; Alfred Grünfeld, October 31, 1891; Fanny Bloomfield-Zeisler, March 11, 1893; Mrs. Ernest Lent, December 15, 1894; Teresa Carreño, February 20, 1897; Mark Hambourg, November 4, 1899; Josef Hofmann, November 30, 1901; Ernest Hutcheson, February 24, 1906; Ignace Paderewski, November 16, 1907; Olga Samaroff, November 27, 1909.

It has also been played here by Ignaz Paderewski at a concert of the New York Symphony Orchestra, December 9, 1891; Josef Hofmann at a Theodore Thomas concert, March 26, 1898; Carlyle Petersilea at a concert of the Harvard Musical Association, February 15, 1877; and on other occasions.

Rondes de Printemps: Images pour Orchestre No. 3.

Claude Achille Debussy *

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

"Rondes de Printemps" is the third in a series of three orchestral compositions by Debussy entitled "Images." The three were composed in 1909.

The first, "Gigue triste," has neither been performed nor published. The second, "Iberia," was played for the first time at a Colonne Con-

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

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cert in Paris, February 20, 1910. It contains three movements,—"Par les rues et par les chemins"; "Les parfums de la nuit"; "Le matin d'un jour de fête." Mr. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Iberia.' Do not look for any melodic design, nor any carefully woven harmonic web. The composer of 'Images' attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Peleastres wished "Iberia" repeated, but, while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Iberia" aroused "frenetic applause and vehement protestations."

"Rondes de Printemps" is thus dedicated to Debussy's wife (his second):—

"A Emma Claude Debussy . . . p. m.
son mari
C. D. (1909)"

It is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon,



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four horns, kettledrums, triangle, tambourine, cymbals, celesta, two harps; and the usual strings.

The first performance was on March 2, 1910, at the third of the four "Concerts de musique française" organized by the Maison Durand. Debussy conducted his composition. The first performance in America was at a concert of the Philharmonic Society of New York, led by Gustav Mahler, November 15, 1910. The Theodore Thomas Orchestra of Chicago played the work at its concerts of November 18–19 in Chicago, when Mr. Stock conducted.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910.

The motto of "Rondes de Printemps" is at the head of the first page of the score:—

> " Vive le Mai, bienvenu soit le Mai
> Avec son gonfalon sauvage."
>
> (*La Maggiolata.*)

Mr. Louis Laloy, in a description* of "Rondes de Printemps," published in *La Grande Revue* (Paris, March 25, 1910), says that the composition sings the joy of a tender spring, with its more than virginal innocence, childlike and divine, that of the flowers which unfold, the branches that yield to the breezes from heaven. He further says that one idea, a unique but ever varied idea, runs through the work. This idea is hardly recognized at first, but it escapes little by little from the life that palpitates about it, and then is surrounded by new themes nourished by its sap. "This idea is of kin to an old children's song, which has already appeared in the third 'Estampes':† 'Jardins sous la pluie'; the words are 'Nous n'irons plus au bois.' But the transfiguration of the air is such that no one can speak of borrowing, and it is necessary to be informed in advance, to recognize the notes of the round in this aërial dance which only Corot's nymphs could follow, with their vaporous bodies, sudden caprices, resistless sallies: a dance wholly musical, which has its movements in itself, and invokes not the

* I am indebted to Mr. Edward Burlingame Hill for calling my attention to Laloy's article.—P. H.

† "Estampes (Pagodes; La Soirée dans Grenade; Jardins sous la Pluie)," pianoforte pieces, were composed in 1903 and first played by R. Viñes at a concert of the Société Nationale, Paris, January 9, 1904.

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aid of any material movement; a dance of sounds, like them impalpable, diaphanous, which fascinates with an irresistible spell the thoughts. It is as though by its enchantment the soul of the forest awakens, and sings its own song, which we did not know, because it is neither that of the birds, nor even the rustle of leaves or the babbling of a spring. Everything here is revelation, not imitation." Mr. Laloy also says that the "Rondes de Printemps" might be called the murmur of a French forest, as Wagner has portrayed in tones the German woods, and Mr. Laloy draws a highly poetic comparison between Siegfried's forest and that of Debussy. In Debussy's "no detail is put there for picturesque effect; no melody has the mission of pointing out a particular being; through the mediation of the composer the picture as a whole is transmuted into music. . . . Here is clearness without the blot of a sonorous world, in which all being immediately translates itself into melody. Here is one of those musical paradises, which only the greatest masters have been able to open to us: an eternal serenity breathes here. Thus Claude Debussy with each new work seems to leave himself behind, in the search of a purer beauty. He has been his own forerunner. He reserved for us, perhaps also for himself, this great surprise of art of fulness and joy, after the fever, the uneasiness, the melancholy of symbolism."

***

Both the air of "Nous n'irons plus au bois" and the refrain appear in veiled form and rhythmically changed; the former, as in the theme for oboe solo, "gracefully and gaily" early in the work and in the forte passage for strings, wood-wind instruments, and horns that follows soon afterward.

It may be said that the composition is based on two sections: the first, a sort of introduction, *modérément animé* with a short figure first occurring in the bassoons; the second, *un piu plus mouvemente* (15-8) with a triplet figure given to wood wind instruments.

***

The music of this round, for a long time one of the most popular



with little girls of France, may be found in Weckerlin's "Chansons Populaires du Pays de France." One girl stands in the middle of the ring formed by her companions holding hands. With each verse one enters the ring, sometimes two, and this continues until they who turn about them are exhausted.

The common text as given by Weckerlin is as follows:—

Nous n'irons plus au bois,
Les lauriers sont coupés.
La belle que voilà,
La lairons-nous danser?

Entrez dans la danse,
Fait's la révérence,
Sautez, dansez,
Embrassez cell' que vous aimez.

La belle que voilà, la lairons-nous danser?
Et les lauriers du bois, les lairons-nous faner?
Entrez dans la danse, etc.

Et les lauriers du bois, les lairons-nous faner?
Non, chacune à son tour ira les ramesser.
Entrez dans la danse, etc.

Non, chacune à son tour ira les ramesser;
Si la cigale y dort, ne faut pas la blesser.
Entrez dans la danse, etc.

Si la cigale y dort, ne faut pas la blesser,
Le chant du rossignol la viendra réveiller.
Entrez dans la danse, etc.

Le chant du rossignol la viendra réveiller,
Et aussi la fauvette avec son doux gosier.
Entrez dans la danse, etc.

Et aussi la fauvette avec son doux gosier,
Et Jeanne la bergère avec son blanc panier.
Entrez dans la danse, etc.

Et Jeanne la bergère avec son blanc panier,
Allant cueillir la fraise et la fleur d'églantier.
Entrez dans la danse, etc.

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Cigale, ma cigale, allons, il faut chanter.
Entrez dans la danse, etc.

Cigale, ma cigale, allons, il faut chanter,
Car les lauriers du bois sont déjà repoussés.
Entrez dans la danse,
Fait's la révérence,
Sautez, dansez,
Embrassez cell' que vous aimez.

There are variations. One begins,—

Nous n'irons plus au bois,
Les ros's y sont cueilli's;
La belle que je tiens,
Je la laisse échapper.

One of Lorraine begins:—

Nous n'irons plus au bois,
Les lauriers sont coupés;
Qui les a coupés?
C'est monsieur le curé.

Entrez dans la danse,
Faites trois tours de danse,
Et vous embrasserez
Celle que vous aimez.

***

The chief characteristic of the Rondo or Rondeau is the return of some pregnant thought, a recurring refrain. The first section was so contrived that it could furnish the end, and the reprises were usually three or four in number. Johannes Mattheson in 1737 declared that the rondeau awakened cheerfulness: "The 136th Psalm is nothing but a Rondeau. Luther names it a litany. I do not know whether this kind of melody is often used for dancing; but it is used for singing and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or better a constant confidence;

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at least the Rondeau portrays admirably this disposition of the soul." But Debussy, writing "Rondes de Printemps," was not obsessed by academic thoughts.

***

When Debussy lived at Rome, after having taken the *prix de Rome*, he forwarded as an *envoi* a symphonic suite, "Printemps," composed in 1886. It was in two parts for orchestra and chorus, and was a "poem of foliage, kissed by the sun, fresh springs in the shadow of hills, floating, light." Mrs. Liebich, in her Life of Debussy, says that the Suite was "an evocation of the Spirit of Spring, and its delicately tinted harmonies are precursors of some of the effective nature touches in 'Pelléas' and in certain of the songs." Ambroise Thomas, Gounod, Delibes, Reyer, Massenet, and Saint-Saëns examined it. To them it was unduly modern and insufficiently precise in form and design.

Mr. Laloy in his "Claude Debussy" (Paris, 1909) writes as follows about this early "Printemps": "This symphonic suite . . . already evokes, with its clear melodies and chromatic languors, the site where later, at the instigation of Mallarmé, the Faun will show himself, desirous of the fleeting nymphs. Two innovations displeased the musicians of the Institute: the assigning of an instrumental part to the voice, without words, and the tonality of F-sharp major. The most celebrated of them said: 'No one writes in F-sharp major for the orchestra,' and did not know that he had picked up for his own use a line of the good Lecerf de Viéville, who was frightened in 1705 by hearing a clavecinist playing in 'fa ut fa diésis tierce majeur.'"

This *Envoi de Rome*, then, was not accepted; and it was not published until 1904, when it appeared in the *Revue Musicale* through the efforts of Mr. Laloy. In 1886 it was published in arrangement for four hands.



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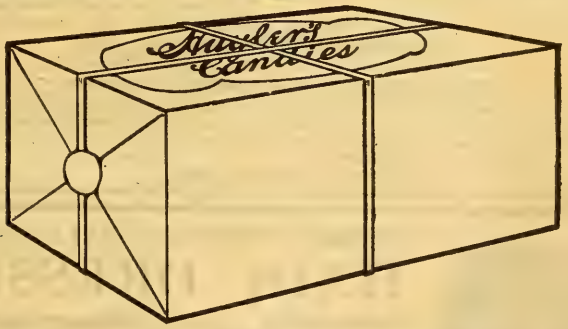
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THE PROBLEM OF THE PUBLIC SCHOOL.*

(From the London *Times*, November 5, 1910.)

Generalizations, as a rule the subterfuges of laziness, are in matters of art the hall-mark of inexact observation. The Germans, for instance, are universally credited (in England) with being a musical nation because they produce a Beethoven and a Wagner; the English are (in Germany) considered unmusical because they do not do so; the Welsh are considered a musical nation because they like to hear themselves sing; and so on for a hundred sweeping statements, in none of which are the bed-rock facts examined or the logical conclusions reached. And so with a conglomerate nation such as the English it is idle to ask whether we are a singing nation, for even in a single county one riding will possess choruses which are the envy of the world; its neighbor will be mute. But it may be assumed that, in any collection of English people, a working proportion are desirous of singing and can be got to sing adequately under reasonable guidance. The question follows: Is it desirable to get them to sing?

This question is not the simple one that it looks. There is a strong and authoritative section of the musical world holding the opinion that choral singing has been the curse of English musical life. The overpowering and elemental nature of the "Messiah" choruses (to say nothing of "Elijah"), appealing, as they do, to many deep-rooted but non-musical national traits as well as to our musical sense, would seem, according to this argument, to have made a Beethoven quartet or a Brahms symphony a rarefied and incomprehensible form of pleasure

*This is a continuation of an article published in the Boston Symphony Programme Book of November 18–19, 1910 (pp. 405–419).

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to the multitude. Solo singing, it is added, exalts human personality to the pitch where artistic ends cease to count. No thoughtful person can deny the truth of either statement, or combat such an indictment in any other way than by enumerating the advantages singing brings in its train. I must confine my remarks to the advantages accruing to young people, after pointing out the one obvious value of singing as a cohesive factor in a nation. Without pressing the fact that there is a cohesion in such peoples as the Germans or the Welsh lacking in ourselves, it is clear that in times of crisis songs have an extraordinary power of unification. What the "Marseillaise" was to the Revolution "Marching through Georgia" and "John Brown's Body" were to the Civil War.

But looked at exclusively as an occupation for boys, even (or especially) for those whose voice capacity is *nil*, singing can range many arguments on its side. Until self-consciousness, the bugbear of English boys, is abandoned, it cannot even begin; without painstaking exactness and accuracy it cannot continue; without discipline and self-subordination it cannot succeed. It encourages a boy to be keen on a part, and often a rather dull part, necessary for the creation of a whole, which, *qua* whole, he generally misses, and so initiates him into the value of co-operation, besides teaching him to keep to the part,—*i.e.*, to concentrate on a path from which others, and his own inclinations, are urging deviation. It teaches him the value of periodic division of time, thereby inculcating a sense of rhythm which is of value in almost every branch of life, from oarsmanship to public speaking. It intensifies the beauty of our mother tongue, for the most eloquent passages, even of the Bible, never sound to any one else quite so moving as to those who inevitably recall a phrase of some great melody. It opens the storehouse of our national songs, which are the elementary emotions natural to our race in a concise form; and we might even prophesy salvation to the musical taste of the country if such tunes as "The Oak and the Ash" or "The Gentle Maiden" could drive away and take the place of the melodies provided for us by "musical comedy." Nor would such a raising of the standard of taste affect music alone, for it is almost impossible that one who revels in

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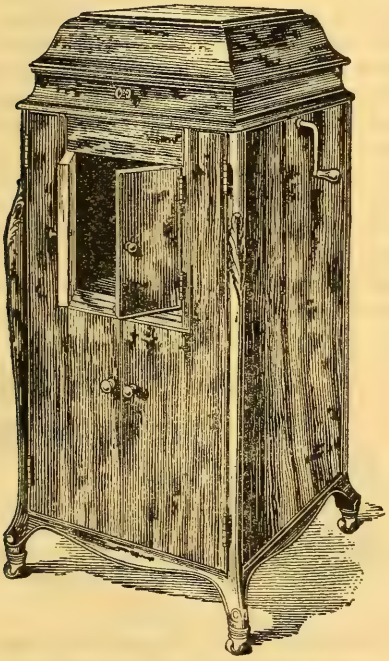
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a really bad tune should possess a temperament capable of a genuinely discriminating appreciation of the great things in painting or literature. A true lover of Milton may say that he cannot follow Brahms, but he will seldom have to confess that he secretly loves "The Honeysuckle and the Bee."

To the severely practical man perhaps none of these considerations will seem to turn the scale. Let us try him with a practical one. It is universally admitted that no nation in Europe speaks its own language with such unpardonable slovenliness as the English. We cut our consonants, murder our vowel sounds, telescope our little words, and drop our voices at the end. Such a national convention has indistinctness become that even our public singers take it for granted the words are not worth communicating. Sometimes they are, and we have our nine days' grumble, and then the indistinctness, like all other national institutions, continues in the old way. An early training in singing is one of the few hopeful ways of securing any improvement. And the special case of the school-boy has the further advantage that attention directed to beauty of tone may, when the inevitable break in the voice arrives, make a boy more anxious to develop a pleasant speaking voice instead of leaving the modulation of his voice entirely to chance.

Few of the audiences who attend, and sometimes criticise, our public-school concerts, have time or knowledge to appreciate the work that leads up to them. No man who agrees with the thoughts I have expressed—and the ideas are exclusively those of the public-school music-masters I have known—can look on one school concert as the end-all of his work in the direction of singing. It may be the climax of his work, but it is the outside view, whereas it is the construction and foundations which really count. The difficulties of these are so great that they are worth brief consideration. Most public schools, for instance, possess a choral society, Out of so many hundred boys, that is, voices capable of singing the ordinary four parts have to be chosen, with some (generally small) reference to balance. The trebles have to be chosen from boys who come to the school at an age when the treble voice can be but little improved; they are for the most part, up to

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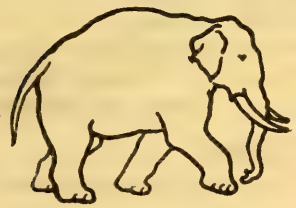
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then, untaught or badly taught; and, as they last on an average about a year, an entirely new consignment has to be trained annually. Of the altos, the less said the better. They are always for the most part boys whose voices have begun to fail, and they should, in common fairness to themselves, not be allowed to sing at all. The tenors, supplemented by masters, are never tenors at all, and ought not to be singing tenor. The basses are a glorious array of iron-hearted and leather-lunged heroes, brimming with valor, and doing no one (except themselves and the composer) any particular harm. For this somewhat restive team the music-master must at all costs provide, term by term, music which they will vote "decent." Ideal works for the purpose, such as Stanford's "Revenge," are few and far between, since our English composers are mostly in deep mourning, and a miscellaneous collection of part-songs is apt to pall on boys as well as on their elders. A wise head-master, himself, I believe, unmusical, once remarked that a gentleman might say he did not like "The Messiah" and "Elijah," but should never say he had not heard them: and so these two works occur once in a generation of boys in many schools. But the choice of the term's work is a matter of real anxiety to all those responsible.

The question of the chapel choir is a little, but not much, less difficult. At some schools, such as Eton and Winchester, an ancient foundation provides for a professional choir somewhat on the cathedral model, and boys can hear the best church music well done. At others the Harrow method of unison singing results in a really fine body of sound comparable to the best German congregational singing. Elsewhere, again, as at Rugby and Clifton, boys and masters provide a choir on the ordinary church lines (though of larger dimensions), and results of varying artistic value are reached. It is difficult to say which of the three methods should be called the ideal one. The first allows, of course, the greatest scope for real music. Most Eton and Winchester boys have, we should suppose, heard Wesley's "Wilderness" more than once. But it may reasonably be urged that, with boys, the principle of "letting some one do it for them" to so large an extent is not an ideal one. It is the objection of the thinking Englishman to such a principle that is the real basis of Protestantism, and the acquiescence



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in it of the unthinking that, many consider, is demoralizing our Saturday afternoon football crowds. The Harrow method, on the other hand, seems to lose caste by evading difficulty, though this is, perhaps, a poor objection, if the method induces all boys to join in and reaches what, judged by the highest standards of unison singing, is really good. The Rugby plan would seem open to criticism on the ground that the choir, while never reaching a high standard from the point of view of first-class cathedral choirs, may yet become sufficiently superior to the congregation to discourage them from taking part. Any method which leads the bulk of the school to wait patiently, however good-manneredly and good-humoredly, till the singing is finished is to be deprecated. And, though at Rugby this may not be the result, there is an obvious danger that at any time it might become so.

On the growing habit of house singing a word may be said in conclusion. Strictly speaking, the custom does not fall, and was not intended by its originators to fall, under any discussion as music. It presupposes the existence of school songs written to project a halo round a particular school and its past, and to foster the intimate and precious ties which bind every public-school boy to "the best school of all." Consequently, the institution is outside criticism as music, and as singing is, and should be, of too convivial a type to require consideration as art. It is mentioned as one more illustration of the fact that those who initiated the custom of a school possessing its own songs bore witness once again to the fact that you can get to the heart even of a boy by singing. And if, in spite of ridicule and every difficulty, music has done what it has in our public schools in the last forty years or so,—if, as we have been told, some half-dozen old Harrovians, waiting for death on Spion Kop, could crawl together to sing for the last time a verse of "Forty Years On,"—what might it not do more for boys if the seed were not sown as of old in stony places, and not as now by the wayside, but were allowed to fall at last into good ground?

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Overture to "The Flying Dutchman" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

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***

Wagner wrote n "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

***

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs.

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Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality." He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent, as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

***

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given it a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

***

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

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In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in Programme Books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

*
* *

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii. I here use the translation by Mr. Charles Godfrey Leland:—

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"—Herr von Schnabelewopski sailed from Hamburg,—"I saw the grim Mynheer bodily, and that on the stage.

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since time immemorial, has been sailing about the sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the

*In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.—P. H.

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Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passes into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

"I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: 'Katherine, wilt thou be true to me?' she answers: 'True to death.'"

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

"When I re-entered the theatre, I came in time to see the last scenes of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful

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destiny, and the cruel curse which hangs above his head. But she cries aloud, 'I was ever true to thee, and I know how to be ever true unto death!'

"Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

"The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish—under favorable circumstances!"

Was Heine moved to write his fantastic story by Fitzball's foolish play?

* * *

The writer of an article published in *Ausland* (1841, No. 237) claims that the legend rests on an historical foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept full sail, no matter what the weather was, and made the journey from Batavia to Holland in ninety days and the round trip in eight months. Inasmuch as the winds and currents were not then well known, and it was then the habit to lower the sails at the slightest threat of storm, the sailors claimed that he was a sorcerer, a man in league with the devil. Furthermore, Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, whose common speech was blasphemy. At last he sailed and never returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. And

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then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where all ships sailing from Batavia could see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848, pp. 939–944.)

* * *

It is not easy to say when the legend told by sailors first attracted the attention of poets and dramatists.

Sir Walter Scott introduced it in "Rokeby," written in 1812.

> Bertram had listed many a tale
> Of wonder in his native dale.
> . . . . . .
> Or of that Phantom Ship, whose form
> Shoots like a meteor through the storm;
> When the dark scud comes driving hard,
> And lower'd is every top-sail yard,
> And canvas, wove in earthly looms,
> No more to brave the storm presumes!
> Then, mid the war of sea and sky,
> Top and top-gallant hoisted high,
> Full spread and crowded every sail,
> The Demon Frigate braves the gale;
> And well the doom'd spectators know
> The harbinger of wreck and woe.

In a foot-note Scott says: "The cause of her wandering is not altogether certain," but he gives as "the general account" the story that she was originally a richly laden vessel on board of which a dreadful act of murder and piracy had been committed; that the plague broke out among the crew; that they went from port to port in search of shelter, but were excluded from fear of the pest; that at last, "as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place." The events in "Rokeby" were supposed to take place "immediately subsequent to the great battle of Marston Moor, 3d July, 1644."

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In 1803 Dr. John Leyden introduced the Flying Dutchman into his "Scenes of Infancy," and imputed the punishment to the fact that the vessel was a slaver.

In *Blackwood's Magazine* of May, 1821, appeared a story entitled "Vanderdecken's Message Home; or, The Tenacity of Natural Affection." The story is about a ship that was hailed by the Flying Dutchman, commanded by one Vanderdecken, whose sailors begged the privilege of sending letters home to Amsterdam. These letters were addressed to dead men and women. As no one dared to touch these letters, they were left on the deck by the unearthly visitors. The frightened sailors of flesh and blood were relieved when their vessel heaved and threw the letters overboard. The Flying Dutchman disappeared, and the weather, which had been foul, immediately cleared. The writer says that the phantom crew saw Amsterdam for the last time seventy years before the story was told.

Edward Fitzball wrote a play, "The Flying Dutchman," which was produced at the Adelphi Theatre, London, December 6, 1826. Fitzball in his smug memoirs says that the subject was "a very fresh one. . . . The 'Flying Dutchman' was not by any means behind 'Frankenstein' or 'Der Freischütz' itself in horrors and blue fire. T. P. Cooke was the Dutchman, which I don't believe he ever greatly fancied; however, he played it, as he looked it, to perfection. The drama caused a great sensation. During the rehearsals Cooke walked through his part like a person who submits with noble resolution to a martyrdom. On the first night's representation the tremendous applause he met with, being in that part a great actor in spite of himself, convinced him thoroughly that he had made a slight mistake." The piece is, indeed, a silly one. Vanderdecken is in league with a female devil, and wishes a wife only to swell the number of his victims. He comes in blue flames out of the sea, and waves a black flag, decorated with a skull and cross-bones. There is little of the old legend or of Heine's version in this piece for which George Herbert Bonaparte Rodwell (1800–52) wrote "an original overture" and other music. It has been

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supposed that Heine saw this play at the Adelphi in 1827; but Mr. Ellis, the translator of Wagner's prose works, after a most minute examination of the facts, regards this as extremely improbable (see "The Meister," London, vol. v., 1892).

The story of the Phantom Ship, however, was popular in the London of 1827. There was a Flying Dutchman at Astley's, there was a Flying Dutchman at Islington, and bill-boards showed the Dutchman on a cliff.

Captain Marryat's well-known novel, "The Phantom Ship," was published in 1839. His attempt to release the wretched hero from his fate was not fortunate.

"Vanderdecken," a play by Percy Fitzgerald and W. G. Wills, was produced at the Lyceum, London, June 8, 1878, with Irving as Vanderdecken. A. W. Pinero, the dramatist, then played the small part of Jorgen. The music was by Robert Stoepel. Irving's Vanderdecken was highly praised. Indeed, Mr. George Bernard Shaw, as late as 1897, puts these words into Irving's mouth: "I can create weird, supernatural figures like Vanderdecken (Vanderdecken, now forgotten, was a masterpiece), and all sorts of grotesques." The piece itself was considered weak, and to use a phrase of Dr. Johnson, "inspissated gloom." "A fatal blemish was the unveiling of the picture, on the due impressiveness of which much depended, and which proved to be a sort of grotesque daub, greeted with much tittering,—a fatal piece of economy on the part of the worthy manager."

***

Wagner himself took the legend seriously. He spoke of it at length in his "Communication to my Friends" (1851). The Dutchman symbolizes "the longing after rest from amid the storms of life." The Devil is the element of flood and storm. Wagner saw in Ulysses and the Wandering Jew earlier versions of the myth. And then, of course, Wagner talked much about the eternal and saving woman. Ulysses, it is true, had his Penelope; but what woman saved the Wandering Jew?



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Dvorák . . Symphony in E minor, No. 5, "From the New World"

Lalo . . . . . Concerto for Violin in F minor, Op. 20

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Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

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Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
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Mueller, F.	Stumpf, K.	Helleberg, J.
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Hess, M.	Wendler, G.	Kloepfel, L.	Hampe, C.	Lorenz, O.
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Humperdinck . . . . . Prelude to "Hänsel und Gretel"

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II. Largo.
III. Scherzo.
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PRELUDE TO "HÄNSEL UND GRETEL" . . ENGELBERT HUMPERDINCK

(Born at Siegburg (Rhineland), September 1, 1854; now living in Berlin.)

"Hänsel und Gretel," a fairy opera in three scenes, was produced at the Court Theatre in Weimar on December 23, 1893. Miss Schubert was the first Hänsel, and Richard Strauss was the conductor. The success of the opera was immediate. On December 30, 1893, the opera was produced at Munich with Miss Borchers as Hänsel and Miss Dressler as Gretel. It was then produced in Carlsruhe, Darmstadt, Berlin (October 13, 1894), Dresden, Vienna, Stuttgart, Brunswick, Dessau. In 1894 it was performed four hundred and sixty-nine times in Germany alone. The libretto by Adelheid Wette, a sister of the composer, was soon translated into French by Catulle Mendès for performance in Paris, but the opera was not produced there until May 30, 1900 (Mme. de Craponne, Hänsel; Miss Rioton, Gretel; Mme. (then Miss) Delna, the Witch; Delvoye, Peter; André Messager, conductor).

The first performance in English was on December 26, 1894, at Daly's Theatre, London. The translation of the libretto was by Constance Bache. The caste was as follows: Peter, Charles Copland; Gertrude, Julia Lennox; Hänsel, Maria Elba; Gretel, Jeanne Douste;* the Witch, Edith Miller; the Sandman, Marie du Bedat; the Dewman, Jessie Huddleston. Luigi Arditi conducted. On the same evening Mozart's "Bastien and Bastienne" preceded Humperdinck's opera, and was also performed for the first time in England. "Hänsel und Gretel" was moved to the Gaiety, London, on January 28, 1895, and on April 18, 1895, to the Savoy Theatre.

The first performance of the opera in the United States was in English

* Jeanne Douste, pianist and singer, was a sister of Louise Douste. The two were brought to this country by Colonel Mapleson in the fall of 1878, when Jeanne was about eight years old. Arditi then conducted her first concert tour. The sisters made their last appearance in Boston during the season of 1886–87.

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and at Daly's Theatre, New York, October 8, 1895, by an English company brought from London by Sir Augustus Harris. Anton Seidl conducted, and the cast was as follows: Peter, Jacques Bars; Gertrude, Alice Gordon; Hänsel, Marie Elba; Gretel, Jeanne Douste; the Witch, Louise Meisslinger; the Sandman, Cecil Brani; the Dewman, Edith Johnson.

The first performance of the opera in Boston was in English at the Hollis Street Theatre, January 21, 1896. William G. Dietrick was the conductor. The caste was as follows: Peter, Jacques Bars; Gertrude, Mary Linck; Hänsel, Marie Elba; Gretel, Jessie Huddleston; the Witch, Louise Meisslinger; the Sandman, Grace Damien; the Dewman, Edith Johnson. There was a comparatively small orchestra, and there had been little time for rehearsal. It was said that the score used was one condensed by the composer.

The opera in German was performed at the Boston Theatre by the

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Metropolitan Opera House Company, April 6, 1907. Alfred Hertz conducted, and the cast was as follows: Peter, Mr. Goritz; Gertrude, Miss Weed; Hänsel, Miss Mattfeld; Gretel, Miss Alten; the Witch, Mme. Jacoby; the Sandman, Miss Moran; the Dewman, Miss Shearman.

The opera was performed at the Boston Opera House by the Metropolitan Company, January 15, 1910. Mr. Hertz conducted. The singers were Mr. Mühlmann and Mmes. Wickham, Mattfeld (Hänsel), Alten (Gretel), Meitschik, Snelling, Sparkes. Mr. Hertz conducted.

***

The Prelude was performed in Boston for the first time by the Boston Woman's Orchestra, Arthur Thayer conductor, April 30, 1895, but not with a complete orchestra. The overture was played at a Melba concert in Music Hall, November 7, 1895 (Landon Ronald conductor); at a concert of the Boston Symphony Orchestra, December 23, 1897 (Emil Paur conductor); at a Jordan Hall Orchestra concert, January 31, 1907 (Wallace Goodrich conductor).

The Prelude was played in New York at a concert conducted by Walter Damrosch, December 7, 1894.

***

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba,

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***

Mrs. Wette took her story of the children in the woods and their deliverance from the Witch who would have eaten them from a nursery tale in Grimms' collection. A writer—probably Mr. H. E. Krehbiel—in his article published in the New York *Tribune* of October 2, 1895, maintained that the story is "a fragment of an ancient religion." "It might be difficult to maintain this of 'Hänsel and Gretel' if the story were taken out of the body of German folk-lore, but it is only necessary to call to mind the analogy which exists between Brunnhilde and Dornröschen (whom we call the Sleeping Beauty) to understand how myths become fairy tales in the process of time, and to be reminded of that persistence of mental and moral habit which has brought the

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lyric drama in Germany around to its starting-point in the primitive religious drama."

It was not the original intention of Humperdinck and the librettist to produce "Hänsel and Gretel" in public. The opera was written as a pastime and, it is said, for the amusement of his children. This statement led Mr. William J. Henderson to remark: "They must take a deal of amusing."

It was also said that Mme. Cosima Wagner suggested, and in the production at Dessau introduced, an innovation by transforming the hideous old witch into a beautiful sorceress, a sort of Kundry, in the intervening scene, and thereby intended to make her power over children more plausible. She also introduced an orchestra of seraphim in the vision.

"Hänsel und Gretel" has had the crowning honor; for a parody, text by Costa and Heinrich, music by Roth, was produced at Vienna in the spring of 1895.

***

These compositions by Humperdinck have been performed in Boston at concerts of the Boston Symphony Orchestra.

Humoreske, November 12, 1892, December 16, 1905.

"Hänsel und Gretel," Dream Pantomime, November 2, 1895; Prelude, December 23, 1897, December 24, 1910.

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"Königskinder": Introduction to Act II., December 26, 1896; Introduction to Act III., December 26, 1896, December 16, 1905.

"Moorish Rhapsody," three movements, October 28, 1899; two movements, May 3, 1902.

"Die Heirat wider Willen," overture, December 21, 1907.

* * *

"The Pilgrimage to Kevelaar" was performed by the Cecilia Society, January 13, 1898 (Mrs. H. E. Sawyer, alto; J. C. Bartlett, tenor).

Symphony in E minor, No. 5, "From the New World," Op. 95.

ANTON DVOŘÁK

(Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Paur conductor, on December 30 of the same year.

The work aroused a controversy in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten

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even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words:*—

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of

* From a little pamphlet, "Antonin Dvorak's Quartet in F major, Op. 96" (New York, 1894).

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utilization in compositions in the higher form. As a matter of fact that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

* * *

It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter, "Of

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the Negro's Place in Nature":* "The negro has never invented an alphabet, a musical scale, or any other element of knowledge. Music and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the white woman of the plantation, or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

***

The subject, duly labelled and dated, now rests on the shelf, and for some time it has not been taken down and dusted. Yet the dis-

* Chapter xix. of "A Mission to Gelele, King of Dahome."

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cussion was no doubt healthful and profitable, for without fierce discussion art is stagnant. Mr. MacDowell's "Indian" suite was sketched before Dvořák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel has studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began like study in 1888, Miss Alice C. Fletcher, Mr. Frederick R. Burton, and others have made valuable contributions to this branch of musical inquiry.

***

Mr. William Ritter, the author of a life of Smetana (Paris, 1898), contributed letters from Prague to the *Mercure Musical*, Paris. In the number for May 15, 1907, he discussed this symphony.

He wrote to the sons of Dvořák, to Antonin and Otaker, and he asked them eleven questions, with this preface: "I ask you to reply as soon as possible to the following questions, with the utmost exactness, if not categorically by 'yes' or 'no.'" The first four questions were concerning the use of negro tunes in the symphony "From the New World," whether Dvořák had used them at all, or, if he had, whether he had modified them. The other questions were concerning Dvořák's use of chorals of Brittany or Russian folk-song in the symphony, whether he had known and consulted collections of folk-song by Balakireff, Rimsky-Korsakoff, Moussorgsky, Bourgault-Ducoudray, and whether he had read Villemarqué's work on songs of Brittany.

Fortunately for the sons this letter was written in February when the air was cool and the nights were long.

The sons answered in effect as follows: Dvořák knew nothing about the folk-songs and chorals of Brittany. He knew the Russian composers by name, but he had never studied thoughtfully their compositions.

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"Any one who knows his [Dvořák's] own works will surely smile at the mere suggestion that there was any necessity of borrowing from any one of these masters." Nor did Dvořák know anything about the researches of the two Frenchmen.

Now, as regards the negro question. "In America negro airs, which abound in melodic particularities, interested our father. He studied them and arranged the scale according to which they are formed. But the passages of the symphony and of other works of this American period which, as some pretend, have been taken from negro airs, are absolutely our father's own mental property; they were only influenced by negro melodies. As in his Slav pieces, he never used Slav songs, but, being a Slav, created what his heart dictated, all the works of this American period—the symphony included—respond to Slav origin, and any one who has the least feeling will proclaim this fact. Who will not recognize the homesickness in the Largo of this symphony? The secondary phrase of the first movement, the first theme of the scherzo, the beginning of the finale and perhaps also the melody of the Largo which give a certain impression of the groaning negro song, are only influenced by this song and determined by change of land and the influence of a foreign climate."

Mr. Ritter was not satisfied with these answers to his questions. He wrote letters to other Bohemians, who knew Dvořák.

Mr. Miloslav Rybâk told him that Dvořák would have been much surprised, had he been charged with reading French authors. "All he cared for was to compose, to lead a country life, and above all to take care of his pigeons. Among the letters known to have been written by him is one from America to a priest, who had invited him to spend the summer in the country. This priest put at his disposal a donkey, and this was the decisive argument: 'What a pleasure this will be for my children and myself!'"

Dvořák had no education other than that at the elementary country school. Mr. Schwerik, a music critic, once met him and asked him what he was doing. "I am improving my mind!" answered Dvořák, who then drew out of his pocket a little pamphlet, poorly printed, a

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collection of the lives of celebrated persons, Galileo, Copernicus, and others, for boys of fifteen years.

"He was not sufficiently educated," says Mr. Rybâk, "to know the books mentioned. Any element that was not Czech—I do not say even Slav—was repugnant to his musical individuality. He produced so quickly that it was impossible for him to hunt for melodies in books, and there was, certainly, no need of his searching. He heard all the orchestration when he made his first sketches. I have seen the sketch of the 'New World' Symphony. The symphony is all there, written with one outburst on two pages of paper and sketched on two staves. The orchestration is so well indicated under the chords that, even if the symphony had not been written out, it would almost be possible to complete it from the sketch."

All the correspondents of Mr. Ritter insist on the inherently Czech nature of this "American" symphony. "Never has Dvorak shown himself a more genuine Czech." One correpondent writes that it is very difficult for a stranger to distinguish the folk-songs of diverse Slav nations,—Bulgarian, Croatian, Czech, Montenegrin, Pole, Russian, Servian, Wend. Show a Russian the chorus "Gospodine pomiluj ny" in the last act of "Saint Ludmila," and he would swear the chorus is Russian, yet nothing bears a closer resemblance to the choruses of the Moravian Brethren known to every one in Bohemia.

"In the 'New World' symphony you see the Czech peasant confronted with the rush and din of the feverish life in a great city. To understand the psychological foundation of this symphony it is necessary to know something about the Czech people. Here is an analogous

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fact. You are acquainted with Dvořák's 'Requiem'; the text is surely the most international of any text within the world; now the music is excellent Czech music; it expresses exactly the feelings of a Bohemian peasant during the mass for the dead."

Then there is the question of tempo. It is all important, say the Bohemian musicians and critics, to know the *tempi* of Dvořák, for the indications in the scores are of little use to any one not versed in Czech rhythms. "Do you remember that Mrs. X at B——, who declared that the 'Slav Dances' were boresome beyond endurance? After we had played them together, she said 'they are different things, but a Czech who can put the national sentiment into them should be distributed with each copy.'"

The conclusion of the whole matter, according to these Czechs, is as follows:—

1. The "New World" symphony expresses the state of soul of an uncultured Czech in America, the state of a homesick soul remembering his native land and stupefied by the din and hustle of a new life.

2. The uncultured Czech is a born musician, a master of his trade. He is interested in the only traces of music that he finds in America. Negro airs, not copied, adapted, imitated, tint slightly two or three passages of the symphony without injury to its Czech character.

3. The symphony leaped, Minerva-like, from the head of this uncultured genius. As nearly all his other compositions, except the operas, it was not stimulated by any foreign assistance, by any consultation of authors, or by quotations, reading, etc., as was especially the case with Brahms.

4. The national Czech feeling in this work, quickened by homesickness, is so marked that it is recognized throughout Bohemia, by the learned and by the humblest.

These are the conclusions of Mr. Ritter after a painstaking investi-

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gation. That Dvořák was most unhappy and pathetically homesick during his sojourn in New York is known to many, though Mr. Ritter does not enter into any long discussion of the composer's mental condition in this country.

Yet some will undoubtedly continue to insist that the symphony "From the New World" is based, for the most part, on negro themes, and that the future of American music rests on the use of Congo, North American Indian, Creole, Greaser and Cowboy ditties, whinings, yawps, and whoopings.

* * *

The symphony is scored for two flutes (one of which is interchangeable with piccolo), two oboes (one of which is interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and strings.

The first movement opens with a short introduction, Adagio, E minor, 4-8, which, as all admit, is not characterized by "folk-song." The strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettledrums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns in unison; the second, by the wood-wind. This theme is developed at length, and modifications suggest occasionally a new and contrasting subject. Folk-lorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme, and also pointed out the five-note, or pentatonic, scale, from which the theme is derived. In a subsidiary theme announced by flutes and oboes there is a use of the flat seventh, a use that is common to Oriental races as well as the negro of the camp-meeting. The second theme, G major, is given out by the flute, and was, no doubt, derived from the familiar melody, "Swing Low, Sweet Chariot." The violins take up this theme. There is some development, but less than that of the first; and there is the traditional repeat. In the free fantasia

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the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvořák is said to attempt the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow. The chief and romantic theme is sung by the English horn over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns there is a change to C-sharp minor, un poco più mosso, and a short transitional passage on a contrasting theme leads to the second theme in the wood-wind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast. There is a return to the first theme in the English horn. The movement ends pianissimo with a chord in the double-basses alone.

Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitations. The second theme, in E major, poco sostenuto, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

The Finale, Allegro con fuoco, E minor, 4-4, opens with a few introductory measures. The first theme is given out fortissimo by horns and trumpets against staccato chords in the rest of the orchestra. The development is first in the strings, then in the full orchestra. After the development of subsidiary matter the clarinet sings the second theme. In the development that follows are recollections of the opening theme of the first movement, the English horn melody of the second, and the opening phrase of the scherzo. There is a tumultuous coda, based on the union of the chief theme of the first movement with the first theme of the finale.

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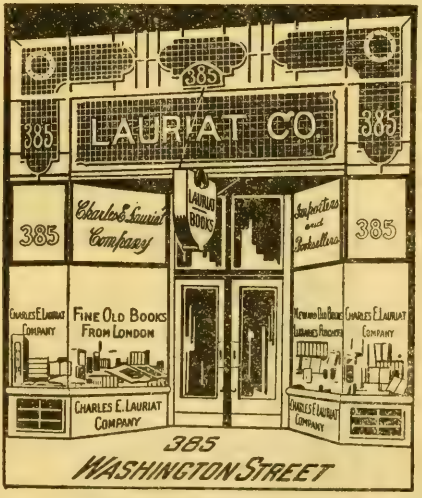
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Mr. SYLVAIN NOACK, the second concert-master of the Boston Symphony Orchestra, was born in Rotterdam on August 21, 1881. Intending to become a pianist, he devoted the greater part of his attention to the pianoforte in Amsterdam until he was fourteen years old. In the mean time he also studied the violin. He finally decided to devote himself entirely to the latter instrument. His first teacher was André Spoor, concert-master of the Amsterdam Orchestra. When Mr. Noack was seventeen years old, he entered the Conservatory at Amsterdam, where he studied under Elderling, and at the same time became one of the first violins of the Concert Gebouw. Two years later he left the Conservatory, having won the first prize for violin, and in 1903 he was appointed teacher of violin in that institution and became second violin of the Conservatory Quartet. Two years later he went to Rotterdam, where he taught and did much work in chamber music, and in September, 1906, he became the first concert-master of the City Orchestra in Aix-la-Chapelle, in which city he also formed a quartet. Here he stayed until the fall of 1908, when he was engaged by Dr. Karl Muck to be the second concert-master of the Boston Symphony Orchestra. As a soloist, he made his début in Amsterdam with the Concert Gebouw Orchestra in 1898. In 1905 he travelled as a virtuoso in England and Germany with much success.

Mr. Noack played for the first time in Boston at a concert of the

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Boston Symphony Orchestra, November 20, 1909 (Saint-Saëns's concerto in B minor, No. 3, Op. 61). He played at a Longy Club concert, February 8, 1910 (first performance in Boston of Ravel's Introduction and Allegro for harp with string quartet, flute, and clarinet), and at a concert of the Musical Art Club, April 25, 1910 (Brahms's violin sonata in A major, with Mrs. Langdon Frothingham).

CONCERTO FOR VIOLIN, OP. 20 . . ÉDOUARD VICTOR ANTOINE LALO

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

This concerto was performed for the first time by Sarasate at a Concert National du Châtelet, Paris, January 18, 1874. Its success was immediate. A second performance was given at the Châtelet, January 25 of the same year.

Mr. Leandro Campanari played the Romance from this concerto at a concert given in Boston by Mr. Fenollosa in the season of 1885–86.

The concerto, dedicated "To my friend Sarasate," is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two trumpets, two horns, three trombones, kettledrums, triangle, solo violin, and the usual strings. It is practically in two movements,—a long Allegro with a short Introduction; an Andantino which is connected with an Allegro con fuoco,—but it may be said for convenience to be in three movements.

There is a short and sturdy introduction, Andante, 4-4, with recitative passages for the solo violin. In the Allegro, 4-4, F minor, after a few measures of introduction, the chief theme, passionate in nature, is given to the solo violin. A theme of a gentle character (flutes) and a suave motive (solo violoncello) with the first motive furnish the chief material for development.

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Allegro con fuoco, 2-2, F minor, F major. Besides the vigorous chief theme there is a motive of charming gayety twice given out by the solo instrument, and occurring later in dance rhythm with embroidery by the solo violin.

The orchestral part of this concerto is so important and so finely worked that, as the late Hugues Imbert well suggested, the composition might be entitled "Symphony with solo violin."

***

The concerto, Op. 20, was Lalo's first important work for orchestra, with the exception of a Divertissement (1872) and his opera "Fiesque."

Lalo belonged to a highly respectable family that went from Spain to Flanders in the sixteenth century. He was thoroughly educated. His parents did not wish him to be a musician, but finally allowed him to study the violin and harmony with a German named Baumann at the Conservatory of Music at Lille. Lalo afterward went to Paris, and entered the class of Habeneck at the Conservatory of Music to perfect himself as a violinist. Not staying long at the Conservatory, he took lessons in composition of Schulhoff, the pianist, and Crèvecœur. He earned his living by playing the viola in the Armingaud-Jacquard

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Lalo's first compositions were pieces for the violin and piano (Op. 1, 2, 4, 5, 6); a trio, C minor, classical in form and influenced by Beethoven (Op. 7); two melodies for baritone (1848); "Le Novice," a scene for baritone (1849); six romances with words by Béranger (1849); six melodies with text by Victor Hugo (published in 1856); a sonata for pianoforte and violin, Op. 12; two pieces for pianoforte and violoncello, Op. 14; an Allegro in E-flat major for pianoforte and violoncello; "Soirées Parisiennes," three pieces for violin and pianoforte; a second trio in B minor; a sonata for pianoforte and violoncello.

Several of his works were played at a concert of the Armingaud-Jacquard Quartet in April, 1859: the Allegro for pianoforte and violoncello, the second trio, and a string quartet in E-flat major, which was originally Op. 19 but afterward rewritten and published in a new form as Op. 45 in 1888. The great public did not know him, but musicians respected him, and some of his compositions were played in Germany before they were played in France.

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A period of discouragement and inaction followed. He gave up composition, married in 1865 one of his pupils, Julie Marie Victoire Bernier de Maligny, a handsome contralto often heard at the concerts of the Société Nationale, and contented himself with playing in concerts of chamber music.

In 1867 the Minister of State proposed a competition for an opera. Beauquier gave the libretto of an opera in three acts, "Fiesque," founded on Schiller's "Fiesco," to Lalo. The prize was awarded to Philippot, as we shall see hereafter.

Soon after 1870 there was rivalry among French composers of orchestral and chamber music. Lalo took courage, and girded up his loins. His style became more individual, bolder. His violoncello sonata was played on January 27, 1872, at a concert of the Société Nationale. Several songs are of this day: Trois Mélodies with words by Alfred de Musset,—"À une fleur," "Chanson de Barberine"; "La Zuecca"; "Le Fenaison" and "L'Esclave" (words by Gautier); and "Souvenir" (words by V. Hugo). A Divertissement for orchestra was performed at the Cirque d'Hiver, January 12, 1873. Received coldly at the first performance, it was redemanded at the concert of the next Sunday. Massenet made a transcription of it for the pianoforte.

Then came the performance of the Concerto for violin, Op. 20. The Symphonie Espagnole, first played by Sarasate on February 7, 1875, at a Châtelet Concert, made Lalo still more famous; but it was not till his opera "Le Roi d'Ys" was produced at the Opéra-Comique in Paris, May 7, 1888, that he was popularly recognized as one of the first of French composers,—a position that he still holds,—and not without reason did Hans von Bülow, writing a letter to *Figaro* apropos of the Alsace-Lorraine question, sign himself "The friend of Berlioz, Lalo and

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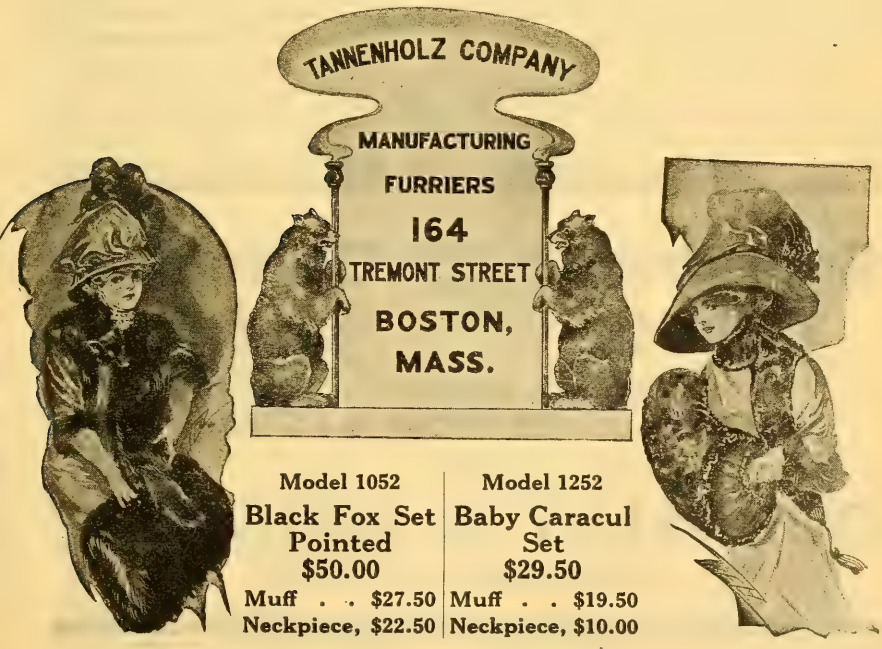
Saint-Saëns." When this opera was produced and Lalo's fame established, the composer was sixty-five years old.

* * *

Before he was applauded as the composer of "Le Roi d'Ys," Lalo met with various and cruel disappointments. Opposed to any concession or compromise, not knowing how to scheme or fawn, he was not the man to be welcomed by managers of opera houses. He was not in the habit of writing salon music, so his name was not known to amateurs. When a ballet-master of the Opéra urged him to study Adolphe Adam as a model, Lalo replied: "Do you think I am going to make music like that of 'Giselle'* for you?"

Lalo was obliged to be satisfied with playing in chamber concerts, until a competition, proposed in 1867 by order of the Minister of State, gave him an opportunity, as he thought, of showing what he could do in dramatic music. Beauquier wrote the libretto of an opera in three acts, "Fiesque," founded on Schiller's "Fiesco," and Lalo set music to it, but the prize was awarded to Jules Phillipot (1824–97) for his "Le Magnifique," an opéra-comique in one act which was not performed until 1876 at the Théâtre Lyrique, when it was judged wholly unworthy of the honor. There was talk of producing "Fiesque" at the Opéra, but Lalo addressed himself to the Monnaie, Brussels. Just as the opera was about to be performed at the Monnaie, the director, Vachot, died.

* "Giselle, ou les Willis," a fantastical ballet in two acts, book by Théophile Gautier and H. de Saint-Georges, music by Adolphe Adam, was produced at the Opéra, Paris, June 28, 1841, with Carlotta Grisi as chief dancer. The ballet had a great success, and was considered as the masterpiece of this art in France until the appearance of Delibes' "Coppelia" (1870) and "Sylvia" (1876).



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Lalo published the score; fragments of it were played in concerts in Paris, and the prelude and an intermezzo were performed at the Odéon, May 4, 1873. Pages of this opera were afterward used by Lalo in his pantomime music for "Néron" (Hippodrome, Paris, March 28, 1891). It has been said that if the dimensions of the Hippodrome had not seriously injured the effect of some of these pages, which were originally designed for a very different purpose, this pillaging of a score that had already been published would not have shocked a musician: "He would even have congratulated the composer on having found, by an ingenious protest against the unjust forgetfulness to which an old work of genuine merit had been condemned, this means of making his music known to those who otherwise would never have heard it." (The first overture to 'Le Roi d'Ys," by the way, the one played in 1876 and afterward rewritten, was originally intended for an opera planned before "Fiesque," but never published.) Lalo also used pages of "Fiesque" in his Symphony in G minor, produced by Lamoureux, February 13, 1887; the introduction to the first movement was taken from the entr'acte before the third act; the scherzo is founded on the ball scene, and an episode is the ensemble, "Unissons notre deuil," sung by Léonore, Verrina, and chorus; the theme of the adagio is a phrase of Julie, "Fiesque, pardonne moi!" in the trio of the third act. A movement in his Aubade for ten instruments is an entr'acte from "Fiesque"; but the best pages of "Fiesque" were used in the opera, "La Jacquerie," to which I shall refer later. This custom of using pages of one opera or oratorio for another was common among composers of the eighteenth century, and was observed by Rossini with Olympian indifference, as when he used the crescendo in the "Calumny" aria in "Il Barbiere di Siviglia" for the entrance of the Moor in the last act of "Otello." Composers of a later date have not been squeamish in this respect: thus the music of the Soldiers' Chorus in "Faust" was written by Gounod for Cossacks in an opera with a book by Henri Trianon, entitled "Yvan de Russie," or "Yvan le Terrible";* and the romance of Micaëla

* This score was nearly completed in 1857, and Paris journals announced that Gounod had read or, rather, sung it to Royer, director of the Opéra. The work was never performed, but Gounod used pages of it in other operas.

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in the third act of "Carmen" was composed by Bizet for an opera, "Griselidis," with a libretto by Sardou.* Lalo was given to quoting from himself. The song in which Mylio tells of his love to Rozenn in "Le Roi d'Ys" is taken from "Fiesque," and a broad phrase from the introduction of the "Concerto Russe" (1881) is given to the brass after the chorus of victory in the second act of "Le Roi d'Ys."

Little time was given to Lalo for the composition of his ballet, "Namouna." Obliged to write the music in four months, he worked on it fourteen hours a day, when he was fifty-eight years old. He had a stroke of paralysis at a rehearsal. The work was nearly completed, and Gounod, fond of Lalo, begged to be allowed to orchestrate the last scenes. But there were other trials for Lalo, who saw a performance of his "Roi d'Ys" indefinitely postponed. After Gounod had completed his task of affection, there came up a question of a cigarette.

In a scene of seduction in the first act of "Namouna" Mme. Sangalli, the chief dancer, was expected to light and smoke a cigarette while dancing. "She had made praiseworthy attempts to accustom herself to smoke and was at last sure of herself," when the dancer Mérante demanded that this effect should be cut out, on the ground that he should use it himself in the scenario of a ballet about to be performed, although the effect was "invented" by Petipa, not by him. There were threats of a lawsuit. Vaucorbeil, the director of the Opéra, was afraid of danger through fire. At last it was decided that Mme. Sangalli should roll the cigarette, but not light it. "Namouna" was announced for performance, but Mme. Sangalli injured a foot, and the performance was postponed. There were then cruel rumors to the effect that the music had been found inadequate. Meanwhile friends of Ambroise Thomas were pressing the production of "Françoise de Rimini." It was said by some of the newspapers that, if Mme. Sangalli were not able to dance, Miss Rosita Mauri would replace her. This was in 1882. She, hearing this, answered her informant: "I

* Bizet destroyed the scores of his "Guzla de l'Émir," "Ivan le Terrible," "La Coupe du Roi du Thulé." He had dreamed of "Namouna," "Calendal," and he worked some on "Clarisse Harlowe." Fragments of "Griselidis," which he began in 1871, and of "Le Cid" were found after his death, but he sketched his ideas in hieroglyphics which were unintelligible to others. After the production of "Carmen" he was busied especially with "Clarisse Harlowe," and he was thinking of putting music to Léon Halévy's "Les Templiers."



shall rehearse Saturday, March 4, and on Monday, the 6th, I shall dance Namouna, or I shall be dead!" She did not die: she danced Namouna on the day she named.

After "Le Roi d'Ys" made Lalo famous at the age of sixty-five, he composed a pianoforte concerto (first played by Diémer in 1889) and the music for "Néron." He then began to compose the music for a lyric drama by Mme. Simone Arnaud and Alfred Blau, "La Jacquerie," which has nothing in common with Mérimée's historical drama except the title and the scene of action. Lalo had another paralytic stroke, and he died having sketched only the first act of this opera, which was completed after his death by Arthur Coquard and produced at Monte Carlo, March 8, 1895. There was a performance at Aix-les-Bains the same year. The first performance in Paris was at the Opéra-Comique, December 23, 1895, with Miss Delna, Miss Kerlord, Jérôme, Bouvet, Hermann-Devries, Dufour, and Belhomme as the chief singers. At Monte Carlo the chief singers were Mme. Deschamps-Jehin, Miss Loventz, Jérôme, Bouvet, Ughetto, Declauzens, and Lafon. The music of Lalo made little effect.

Disappointment followed Lalo to the end. He was not chosen a member of the Institute, for he would not pull wires for an election. He did not finish his last opera. His death during the commotion excited by dynamiters at Paris awakened little attention, and there were no funeral eulogies in the journals; but nearly all the French musicians of renown were present at his burial, and thus paid tribute to a composer of the highest character and talent. (See the biographical sketch of Lalo by Georges Servières in "La Musique Française Moderne," Paris, 1897, and that by Hugues Imbert in "Nouveaux Profils de Musiciens," Paris, 1892.)

A statue has been raised to Lalo in his birthplace, Lille. The sculptor is Maurice Quef.

Lalo's personality during his later years has been described as follows. Slight in stature, he limped a little as the result of paralysis, which attacked him during the rehearsals of "Namouna." He was otherwise of distinguished appearance,—fastidious in dress, with a good deal of color in his cheeks, bright-eyed, with snow-white hair and a white

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beard and moustache, "which gave him the appearance of an Austrian diplomat." His judgment of contemporaneous musicians was spiced with wit, which was at times malicious. He thought unfavorably of much of the music that was heard in the opera house, but he was not in sympathy with German radical theories concerning the music-drama. His temperament was French; he was honest, and he insisted on clearness in art.

***

The following compositions by Lalo have been performed in Boston at concerts of the Boston Symphony Orchestra:—

Concerto for violin, Op. 20, December 24, 1910 (Sylvain Noack, violinist).

Symphonie Espagnole, Op. 21: November 12, 1887 (Charles M. Loeffler); February 8, 1890 (Mr. Loeffler); March 13, 1897 (Timothée Adamowski); March 10, 1900 (Mr. Adamowski); March 12, 1904 (Mr. Adamowski); November 30, 1907 (Fritz Kreisler).

Fantaisie Norvégienne for violin and orchestra, December 20, 1884 (Charles M. Loeffler, violinist).

Concerto in D minor for violoncello and orchestra: October 21, 1899 (Elsa Ruegger); October 19, 1901 (Jean Gerardy).

Rhapsody in A for orchestra: December 22, 1888; April 4, 1891.

Suite, "Namouna," January 4, 1896.

Overture to "Le Roi d'Ys": November 21, 1891; December 24, 1892; November 23, 1907.

Aubade from "Le Roi d'Ys," December 22, 1904 (Charles Gilibert, baritone).

The Symphonie Espagnole, Fantasie Norvégienne, violoncello concerto, Rhapsody, suite from the music to "Namouna," and overture to "Le Roi d'Ys" were played at these concerts for the first time in Boston. It is my impression that the Concerto, Op. 20, was also played here at these concerts for the first time in Boston as a whole and with orchestral accompaniment. On October 21, 1899, Miss Ruegger played for the first time in the United States.

Lalo's chief compositions for violin and orchestra are as follows:—

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Concerto for violin, Op. 20 (1874).

Symphonie Espagnole, Op. 21. First performed February 7, 1875. Sarasate, violinist.

Romance-Sérénade for violin and orchestra. First performed at a concert of the Société Nationale, May 7, 1878. Paul Viardot, violinist.

Fantaisie Norvégienne. First performed at Berlin, November 29, 1878. Sarasate, violinist. (Part of this fantasia was used in Lalo's Rapsodie Norvégienne for orchestra, first performed at a concert of the Société Nationale, Paris, April 20, 1879.)

Concerto Russe for violin and orchestra. First performed at a Pasdeloup Concert, Paris, January 30, 1881. M. Marsick, violinist.

Fantasie-Ballet (posthumous). Performed early in 1900 in Paris by Joseph Debroux, violinist, at his fifth concert with orchestra in the Salle Pleyel. This piece with pianoforte accompaniment was played for the first time in Boston by Miss Marie Nichols at her concert in Chickering Hall, March 15, 1904. She also then played Lalo's "Guitare," Op. 28.

ENTR'ACTE.

RHYTHM AND TEMPO RUBATO.

(From the London *Times*, April 16, 1910.)

"In the beginning was rhythm," was one of Bülow's favorite critical epigrams, and all music teachers and anthropologists alike would agree with him. We have all of us in our youth been taught on orthodox evolutionary principles consciously to copy our remote ancestors, and to acquire the elements of artistic performance by hitting some sound-producing instrument at precisely regular intervals; and many books, especially in recent years, have expounded the æsthetic basis and importance of this attainment. Comparatively little, however, seems



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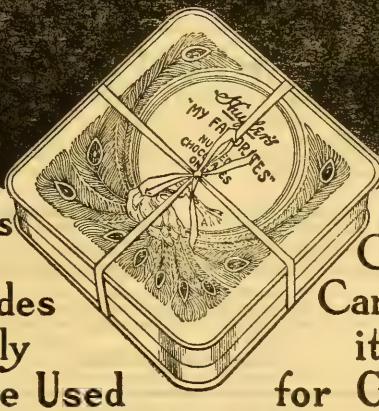
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to have been written about what may be called the "higher rhythm,"—the ability to hit a sound-producing instrument at *not* precisely regular, but nevertheless artistically agreeable, intervals. No doubt this partial neglect is mainly due to the obvious fact that it cannot be systematically taught in the same direct manner; but some recently published remarks on the subject by M. Paderewski (incorporated in Mr. H. T. Finck's "Success in Music") show how wide a field it presents for consideration. Tantalizingly brief though M. Paderewski's essay is, the literature of practical music contains few more luminous and interesting pages; and its value is by no means diminished if its readers happen at times to disagree on minor issues.

This "higher rhythm" is ordinarily known as tempo rubato, but the term is open to serious objections. Etymologically it lacks precision and may easily be misleading: "stolen time" is not at all a convincing way of putting the matter. Few performers pay any heed to the stern moralists who demand the accurate balancing of the musical ledger at periodical intervals, so that any slight lingering shall be exactly paid for by an equally slight hurrying, whether within the same bar (as the straiter sect would affirm) or within the same melodic sentence. Any conscious effort to attain this ideal could hardly result in anything but the uncomfortable rigidity of a metronome without its satisfying steadiness. We may speak of taking the whole phrase as the rhythmical unit, but that need not necessarily imply that it will be of mathematically equal duration to the same number of bars played metronomically. Again,

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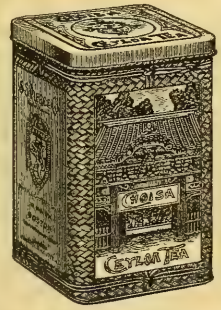
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there is the saying ascribed to Chopin, that tempo rubato is the combination of free time in the right hand and strict time in the left—which does not, if taken literally, seem at all helpful. The simile of a tree with firm trunk and quivering leaves, which Chopin certainly employed in speaking of the matter to his pupils, exactly expresses the truth; but we have to feel in each separate case how that effect may best be produced, not to pin our faith to one merely mechanical method.

We should, perhaps, rather speak habitually of "free" or "flexible tempo." M. Paderewski suggests "evasive movement." "Emotion," he says categorically, "excludes regularity." As an axiom, this seems somewhat overstated. We can easily think of music the whole emotional force of which depends on the relentless regularity of the rhythm. The finale of Schubert's last symphony is, perhaps, the greatest example, or again, on a smaller scale, there is the main theme of the finale of Chopin's sonata in B minor. But rhythms like these are exceptional, and, on the whole, the dictum may be allowed to stand, with the insistently necessary proviso that there are many different kinds of irregularity, and also many different kinds of emotion. Or we might confine ourselves to a negative definition and use the term "non-metronomic rhythm." The metronome is a useful aid for unmusical children (though even then, unless it is set so as to synchronize with the shortest notes played, all kinds of things may, and frequently do, happen between its beats); but otherwise it is a pure snare and delusion. No doubt every composer ought to metronomize his compositions, but he need only take out his watch, play quite naturally for fifteen seconds, and then multiply the main beats by four,—that will give sufficient guidance and obviate the serious misconceptions that otherwise may quite innocently arise. But it is necessary to try playing to a metronome, and to feel its extraordinarily hampering effect, in order to realize how non-metronomic (even if only slightly so) good performances ordinarily are; and as soon as the metronomic yoke is broken, however microscopically and momentarily, we have something which, whether it be good or bad, is tempo rubato.

Many, perhaps, fail to grasp this, simply through conceiving rubato only as something uncommon and extreme. They do not see that the

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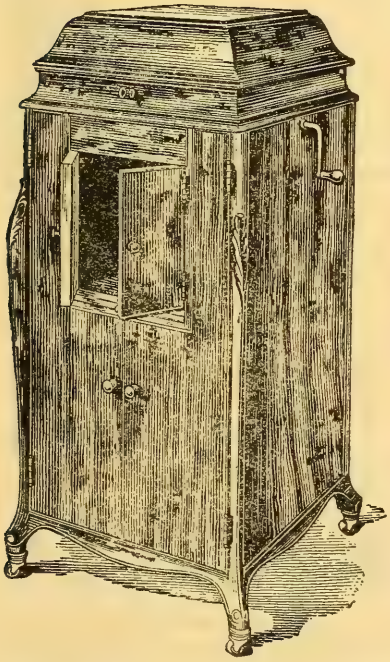
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particular kinds of very palpably flexible rhythm to which they would restrict the term are nothing but the natural and inevitable extensions of a principle applicable, in greater or less degree, to the performance of ninety-nine out of a hundred compositions of almost any age or style,—so long, that is to say, as the performer is a human being and not a barrel-organ. Just as to the pianist, whether in Bach or in Debussy, humanized tone normally necessitates pedalling and freely vibrating strings, so humanized expression normally necessitates some measure of rubato. Of course at times special tone-effects will demand entire absence of pedal, just as special emotional effects will demand metronomic rhythm; but in either case (and the parallel seems curiously close) it is on the precisian, the musical Pharisee, that the burden of self-justification is thrown.

Few would venture to deny that the Joachim Quartet represented the acme of classicism. Its greatest detractors, even in their most curiously haphazard utterances, never accused it of hysterical license or of sacrificing intellectual to sensuous and emotional considerations. But, alike in the older and in the newer music, its playing was full of rubato. It was very subtly present, in some form or another, in nearly every bar, and not infrequently it was palpable even to the most careless listener. The beautiful phrasing of the second subject of the first movement of Mozart's E-flat quartet, for example, showed, under a cold dissection, about a dozen different crotchet values; and the viola solo in the Agitato of Brahms's B-flat quartet, whether in the hands of Herr Wirth or of Herr Klingler, was nothing short of amazingly "inaccurate" from the metronomic standpoint. And so with Joachim's own solo playing. Naturally, a Hungarian dance gave him more scope for rhythmical license than the Beethoven concerto, but neither in one nor in the other was there any undue anxiety about the exact equalization of the beats. Similarly with Señor Casals's magnificent performances of Bach's violoncello suites, and among pianists the magic of M. Paderewski's rhythm is a household word, even though, curiously enough, his Bach playing is, as a rule, more metronomic than that of many artists who have never been labelled as romantic. And among the great names of the past let us take Beethoven himself. We know, on the explicit authority of his friend Schindler, that he was

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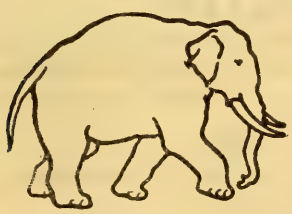
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a rubato player in the most definite sense of the term,—quite as much so, probably, as was Chopin.

No secrets of musical performance are so deep and incommunicable as those of fine flexible rhythm. Nevertheless, they can be analyzed to some slight extent, though mainly in negatives. There must be breadth. Nothing must be clipped (as is so often the case with stiff rhythm that vainly imagines itself to be strictly accurate),—we may accelerate the beats if we please, but every note must be large, every demisemiquaver organic. There must be no hysterical gulps or gusts of feeling to break the vividly pulsating general flow, and there must be nothing to stand in the way of structural homogeneity and the steadiness of what may be called the crests of the accentuation. But, unless a performer naturally has free rhythm in the blood, any attempt to copy an artist only results in a rigid incoherence infinitely worse than any quantity of metronomic exactitude. Still, the power often grows by listening and reflection, and children not infrequently have the germ of it, though in many cases it is criminally crushed by teachers who do not know the difference between proper rubato and "playing out of time." There are, indeed, editions of the classical piano music which try in various ways to assist the performer's sense of rhythm; but in the majority of cases their help is only a hindrance. The very essence of rubato is that (apart from a few more or less persistently, and therefore measurably, irregular dance rhythms) it is too subtle to be indicable in musical notation. Any formulæ are too dogmatic and clumsy for its imperceptible gradation and swing. Excessive conscious attention to rhythmical niceties may very easily lead to their exaggeration, just as Chopin's fiorituri, written in continuous grace-notes and sometimes stretching right over the bar lines, are utterly ruined by the ponderously conscientious editors who break them up into definite groups,—indeed, the end of the familiar D-flat valse is probably not played once in a hundred times as its composer wrote it.

The musical performer has a twofold duty to the music. He must supplement, and he must not contradict. He must supplement, because no composer can indicate on paper more than the mere shell of his thoughts; but he has no business to imagine anything that might



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have been definitely indicated, but was not. It was this distinction that was no doubt at the bottom of Mendelssohn's often quoted but often misunderstood attitude towards rubato. His frequent screams of "Es steht nicht da!" must have been highly salutary to the pupils who record them, and similar screams from authoritative critics would be equally salutary at the present time, especially to those performers whose chief emotional stock-in-trade consists of ritardandi so huge as entirely to upset the organic unity of the music. But there is no evidence that he ever objected to flexible tempo as such. It is unthinkable that a great artist should do so. If Joachim's extremely rubato interpretation of the introduction to the finale of the violin concerto was the same at sixteen as at sixty, we may feel sure that its composer did not scream "Es steht nicht da!" at him.

Most people, when speaking of rubato, think primarily of instrumentalists. Artistically-minded singers may (as some string soloists unfortunately do not) know and respect the rhythm of their accompaniments, but for them the problem is complicated by the words and the exigencies of breathing, though we may have suspicions that these difficulties might be surmounted, more often than they apparently are, by a singer with a really fine rhythmical sense. But a good deal of attention has been given of late years to orchestral rubato, and conductors so diverse as Herr Nikisch and Mr. Sousa have acquired special fame in that line. But the Meiningen Orchestra under Herr Steinbach was *hors concours*. Their Brahms playing, absolutely non-metronomic and absolutely unified, was a unique revelation. Of course, perfection of this kind implies infinite rehearsing, for which, under normal conditions, no orchestra has the time. Were our ears indeed not blunted by the vividness of orchestral color, the very frequent lack of vividness in orchestral rhythm would strike us much more strongly. A certain atmosphere of military discipline still seems to hang over most of our bands, and the soldier and the artist do not easily run in harness. Some day, perhaps, a successor to the Duke of Meiningen will arise,

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who will subsidize an orchestra which can spend its whole time studying the problems of free rhythm *en masse*. And why should not a chorus simultaneously do the same? Then we might look forward to renderings of the great masterpieces for chorus and orchestra, or for either alone, which would be as rhythmically expressive as fine solo playing. Why not? Compositions intended for only one or two performers may give more extended scope for rubato, but, in the proper subtle sense of the words, free rhythm applies to all music alike. It is not a morbid abnormality. It is the natural outcome of the artistic temperament.

ENGLISH FOLK MUSIC.

(By a correspondent of the London *Times*.)

There has been much enthusiastic talk about the revival of English folk-songs and folk-dances, and it would appear that some of the enthusiastic talkers believe that it already amounts to a social revolution. It is always better in such cases to aim at a lofty rather than a lowly mark; and there is no denying that the attempt to create anew the "Merrie England" of historical romance (let us assume that it really existed somewhere and somewhen behind the blue hills of time) has already added to the merriment of the English nation. In five years the traditional folk-songs and folk-dances, which survived on the lips and in the legs of village "residentiaries" and were collected not a moment too soon, have been learnt by heart (literally so) by thousands of the youngest generation; and we are justified in believing that they will never again be forgotten by those who are called the common people by commonplace persons. But as yet it is impossible to say whether all or any of the larger hopes of the leading revivalists will ever be realized. So far the movement has not made the most of itself in certain promising directions. It has done nothing to diminish the popularity of the music-hall song, probably because those who set it afoot

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do not see that the music-hall (which is at any rate in closer touch with the life of the people than the theatre) can only be reformed from within, and that a successful "turn" consisting of folk-songs and morris dances would certainly do more to spread a knowledge of these living antiques among the dwellers in cities and towns than any other agency. Nor has anybody yet thought of using the morris dance as the corner-stone of a new school of natural dancing (as distinguished from the art of the ballet) which should make us to rejoice in the divine sight of manly vigor rather than that of womanly grace; for, after all, the morris was invented for young men rather than for young maidens.

Here and there in the country, however, this musical revival has actually accomplished a social revolution by providing village communities with a new and engrossing interest which appeals to young people of both sexes,—and not only to them, but also to the old folk, so many of whom remember the days when many a village had its "side" of morris dancers and the traditional songs had not been repressed by the popularity of the music-hall ditty. The case of Coates, an agricultural village near Cirencester in Gloucestershire, is a striking example of the revival's most substantial victories. The necessity of providing the younger generation with opportunities for healthy recreation had long been apparent to the wife of an old Oxonian, who occupied a large farm there and was firmly rooted in the life of the place; and she began by organizing drill and dancing classes for the school-children and older girls, giving up Saturday afternoons to the task of teaching, since that was the only time when the children could come and go by daylight, which was essential in view of the distances at which some of them lived and the rough character of the village lads. These classes were most successful,—chiefly, no doubt, because they were managed and taught by a born organizer, who spared neither time nor trouble,—but their success left that central problem of village life, the softening and sweetening of the country hooligan's mutinous manners, untouched and unsolved.

In a happy moment the mistress of these events thought of introducing morris dances for the benefit of the older lads, and one of the Esperance girls was brought down for the Christmas holiday week to teach

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them the steps. [Before she came the hobbledehoys were asked to attend a drill class in order that they might get over their shyness and learn the elements of good behavior in company.] The merry simplicity and grave sincerity of the little teacher charmed everybody, and she never allowed her pupils to get out of hand, though she would laugh with them at the idea that they, big fellows able to do a man's work, should be taught by a slip of a girl. At the end of the second lesson they were asked how they liked it, and replied that they "wouldn't mind another two hours of it," which, coming from those who had already done a long day's work at the tail of the plough, was an eloquent testimony to the fascination of morris-dancing. So the work went on, and prospered; and anon the time came (last Thursday) when Coates could show Cirencester how all these fine things—morris dances, folk-songs, and singing games—ought to be done. The entertainment in the spacious old-fashioned market-town was an unqualified success, not only financially, but also artistically. Part of the proceeds is to go to the fitting up of a rifle range for Coates, which is also a centre of practical patriotism.

The long programme included all the old favorite songs, singing games, and dances which one is never tired of hearing again and yet again. The natural *vis comica* of the littlest boys and girls was delightfully displayed: one tiny maiden, in a bonnet from the back of which a little row of vanity curls ever so tight appeared, would have had a rustic prima donna's bouquet if the writer could have begged, borrowed, or stolen a few of the old-fashioned flowers in Rudyard Kipling's floral catalogue beginning

"Alexanders and marigold."

Hers was a triumph of personality. Very charming were the solo dances of Miss Bertha Maas, one of the Esperance girls; the "Bacca Pipes," in which you trip it over a crossed pair of churchwardens, was most deftly executed by herself and her assistants. Equally alluring was Mrs. Harry Bedford's singing of "Polly Oliver" and other folk-songs: she sang them as a tale is told and took the audience into her confidence while avoiding archness, which is the only right way of doing it. But the morris-dancing of the elder lads was perhaps the chief achievement. It was good downright English stuff, with a touch of

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the suavity and prettiness which have been noticed of late in London exhibitions of this homely home-grown art, and are inconsistent with the true virile tradition. In some of the action-songs there was a slight excess of action; or, to put it in another way, now and again the gestures and movements suggested theatrical "business," since one had the impression that they did not arise naturally out of the singers' sense of the dramatic situation, but had been imported from without. One does not expect so much gesture from country children, whose emotions are not so vivid and various as those of city younglings, or are, at any rate, more sedulously concealed.

But the most significant feature of these merry doings was the fact that everybody at Coates who could sing a note or shake a leg was included in the company. The songs and dances were performed by Coates, not by a *coterie*. The whole village had come to town to show what they could do decently and in order. The old folk were in the audience, of course. It was a most striking object-lesson in the reality of a revival which is softening and sweetening the *mores* of rural England, and may in the end (but that remains to be seen) lead the cities captive in a good cause and, last of all and best of all, add to our reasury of English music. Somebody says, "British music!" There is, there can be, no such thing.

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demic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

> Whene'er with haggard eyes I view
> This dungeon that I'm rotting in,
> I think of those companions true
> Who studied with me at the U—
> —niversity of Göttingen—
> niversity of Göttingen;

the university satirized so bitterly by Heine.

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":† "We had built a stately house,

*"Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislavieusis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L. S.)"

†"Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

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and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"* is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"† (Freshman song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"‡ the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The overture was played for the first time in Boston by Theodore Thomas's Orchestra, October 14, 1881. It has been played at Symphony Concerts, November 18, 1882, January 21, 1888, March 9, 1889, November 4, 1893, October 16, 1897, December 23, 1898, February 9, 1901, October 19, 1902, December 5, 1903.

* * *

* "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

† "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

‡ There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" Overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with von Meysenburg, and others."

* * *

Mr. Apthorp's analysis made for earlier performances of this overture at Symphony Concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A

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first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,'* which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows, at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

* Friedrich Silcher was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His "Sammlung deutscher Volkslieder" is a classic. Among his best known songs are the familiar "Loreley" ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

(We had built a stately house, and trusted in God therein through ill weather, storm, and horror.)—W. F. A.



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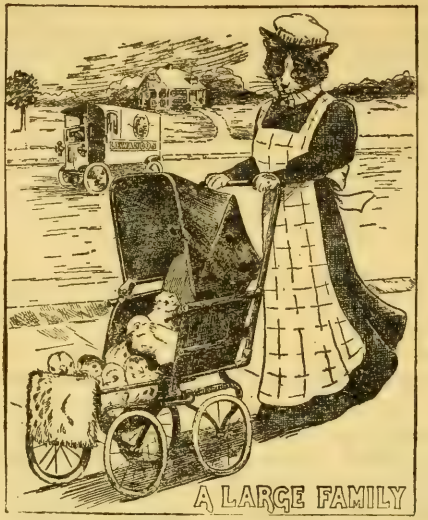
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Mozart . . . . . Symphony in C major, "Jupiter"

Saint-Saëns . . . . . Hymn to Pallas Athéné
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SATURDAY EVENING, DECEMBER 31, at 8 o'clock

PROGRAMME

Mozart . Symphony in C major, with Fugue Finale, "Jupiter" (K. 551)

I. Allegro vivace.
II. Andante cantabile.
III. Menuetto: Allegretto; Trio.
IV. Finale: Allegro molto.

Saint-Saëns . . "Pallas Athéné," Hymn for Soprano and Orchestra, Op. 98 First time in Boston

Debussy . Recitative and Aria of Lia, from "L'Enfant Prodigue"

Strauss . . . . . Tone-Poem, "A Hero Life," Op. 40

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Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major, with the fugue-finale, August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive

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them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

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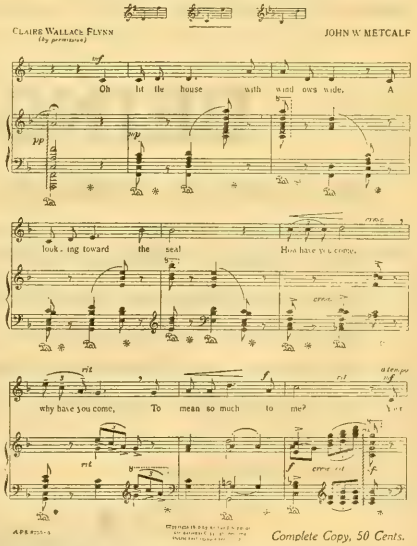
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Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without true loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

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Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As Mr. John F. Runciman says: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often

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went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his

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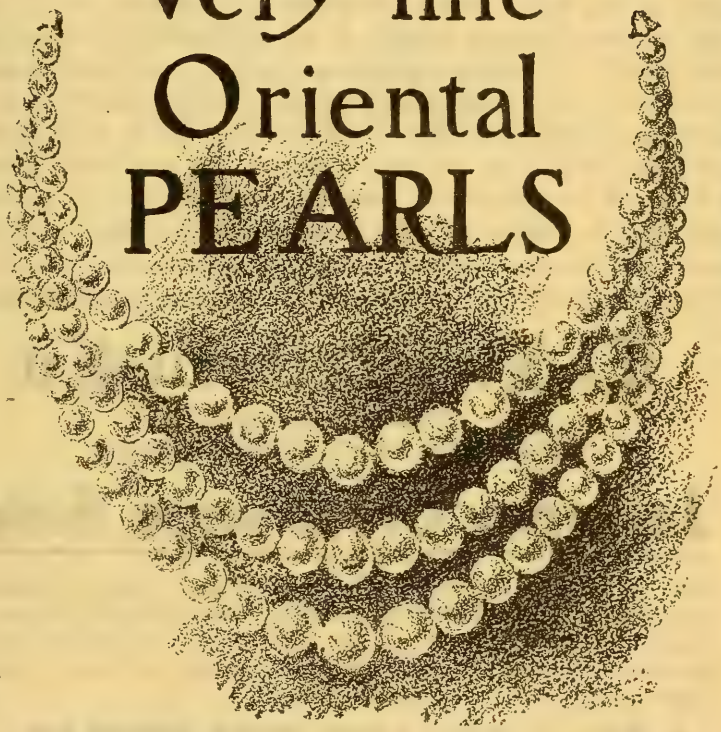
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career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterward said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto:

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"The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitzky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

It is possible that the "Jupiter" symphony was performed at the concert given by Mozart in Leipsic. The two symphonies played were "unpublished." The two symphonies that preceded the great three were composed in 1783 and 1786. The latter one in D was performed at Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, if they were as niggardly as Joseph II. himself. The two symphonies played were probably of the three composed in 1788. Even this conclusion is a guess.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration for the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

The eulogies pronounced on this symphony are familiar to all,—from Schumann's "There are things in the world about which nothing can be said, as Mozart's C major symphony with the fugue, much of Shakespeare, and pages of Beethoven," to von Bülow's "I call Brahms's

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first symphony the tenth, not because it should be placed after the ninth: I should put it between the second and the 'Eroica,' just as I think the first not the symphony of Beethoven but the one composed by Mozart and known by the name 'Jupiter.'" But there were decriers early in the nineteenth century. Thus Hans Georg Nägeli (1773–1836) attacked this symphony bitterly on account of its well-defined and long-lined melody, "which Mozart mingled and confounded with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, and caused it to retrograde rather than to advance." He found fault with certain harmonic progressions which he characterized as trivial. He allowed the composer originality and a certain power of combination, but he found him without style, often shallow and confused. He ascribed these qualities to the personal qualities of the man himself: "He was too hasty, when not too frivolous, and he wrote as he himself was." Nägeli was not the last to judge a work according to the alleged morality or immorality of the maker.

The Prague symphony in D major (1786) is without a minuet. So is the symphony in G major (1783). There were some who thought in those days that a symphony worthy the name should be without that movement. Thus the learned Hofrath Johann Gottlieb Carl Spazier wrote a strong protest, which appeared in the number of the *Musikalisches Wochenblatt* after that which contained the news of Mozart's death. Spazier objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet is allowed? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus

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the learned Hofrath Spazier of Berlin. The even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. Nor should it be forgotten that the minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. Haydn, some say,—but they speak erroneously,—first introduced the minuet into the symphony. The minuet is found also in the larger symphonies of Gossec, and Gossec wrote and published symphonies before Haydn had written his first. There is a minuet in the Symphony in D major of the Viennese composer, Georg Matthias Monn,* written not later than 1740. (For a discussion of the minuet in the early symphonies see Detlef Schulz's "Mozarts Jugendsinfonien," Leipsic, 1900.)

And now a word about the Finale. The opening theme of four measures is an old church tone that has been used by many,—Bach and no doubt many before him, Purcell, Michael Haydn, Handel, Beethoven, Croft, Schubert, Goss, Mendelssohn, Arthur Sullivan, and others. It was a favorite theme of Mozart. It appears in the Credo of the Missa Brevis in F (1774), in the Sanctus of the Mass in C (1776), in the development of the first movement of the symphony in B-flat (1779), in the development of the first movement of the sonata in E-flat for piano and violin (1785).

In the *Tablettes de Polymnie* (Paris, April, 1810) a writer observed

* Little is known about this Viennese composer of the eighteenth century except that he was productive. A list of some of his works is given in Gerber's "Neues historischbiographisches Lexikon der Tonkünstler," vol. iii. (Leipsic, 1813).

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that the fugue-finale of the "Jupiter" symphony "is understood only by a very small number of connoisseurs; but the public, which wishes to pass for a connoisseur, applauds it with the greater fury because it is absolutely ignorant in the matter."

The "Jupiter" symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

* * *

The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659–1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4 or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of

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the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added, and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.

Mme. JEANNE JOMELLI was born at Amsterdam on May 18, 1879. When she was five years old, she began to take pianoforte lessons, and she continued them until she was about fifteen. She studied singing with Johannes Meschaert, and later with Stockhausen, Massenet, and others. In 1897 she made her first appearance in opera in Amsterdam, and as Juliet in Gounod's opera. Her parents did not wish her to lead an operatic life, and she respected their wishes. After the death of her father she made her first concert tour. This was in 1898, when she visited Dutch India. After that she became known in the chief cities of Europe. She made her first appearance at the Metropolitan Opera House, New York, as Elisabeth in "Tannhäuser," November 25, 1905, and later took the parts of Marguerite, Elsa, Elvira ("Don Giovanni"), Leonora ("La Favorita"), and Amina. In 1907–08 she was a member of the Manhattan Opera House Company, and appeared there as Giuletta ("Les Contes d'Hoffmann"), Elvira ("Don Giovanni"), Leonora ("Il Trovatore"), Marguerite ("Le Damnation de Faust"), and in other parts.

Mme. Jomelli has sung in Boston with the Handel and Haydn Society: February 7, 1909, in "Elijah"; April 11, 1909, in Gounod's "Redemption"; March 27, 1910, in Bossi's "Paradise Lost." She sang in Boston as the soprano of Mme. Liza Lehmann's Concert Company in Symphony Hall, January 5 and February 5, 1910, and on November 22, 1910, she gave a concert with Miss Marie Nichols, violinist, in Jordan Hall.

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"Pallas Athéné" was composed and published in 1894. It was written for the Festival at Orange in 1894, and was sung there early in August by Miss Lucienne Bréval.*

The poem is by J. L. Croze.

Les Dieux sont morts, leur culte aboli; c'est à peine
Si leur grand nom par une lèvre humaine
Est encore murmuré.
La nuit qui sur eux pesé a déjà trop duré
Pour nous donner l'espoir d'une aurore prochaine.

Pourtant, plus doucement les étoiles ont lui
Parmi l'ombre plus claire.
Quelle voix t'a troublé, Silence séculaire,
Et quelle blanche forme apparait aujourd'hui?

* Berthe Agnès Lisette Schilling, known as Lucienne Bréval, was born at Berlin, November 4, 1869. She studied at the Paris Conservatory, where as a pupil of Warot she took a second prize for singing and as a pupil of Giraudet a first prize for opera in 1890. She made her début at the Opéra, January 20, 1892, as Sélika in "L'Africaine." She remained at the Opéra until 1900, and was the first there to take the leading parts in "Die Walküre" (1893), "La Montagne noire" (1895), "Die Meistersinger" (1897), "La Burgonde" (1898). She also created parts in "Pallas Athénée" (Orange, 1894) and in "Amy Robsart" (Monte Carlo, 1896). She went to the Opéra-Comique to create the part of Griselidis in Massenet's opera (1901), but she returned to the Opéra in 1902 and created these parts: 1903, Vita in "L'Étranger"; 1904, Séphora in "Fils de l'Étoile"; 1905, revival of Gluck's "Armide"; 1906, Ariane in Massenet's "Ariane"; 1908, Phèdre in revival of Rameau's "Hippolyte et Aricie"; 1910, Nov. 30, Lady Macbeth in "Macbeth," music by Ernest Bloch. As a member of Mr. Grau's Metropolitan Opera House Company, she appeared in Boston as Valentine (April 2, 13, 1901); Brünnhilde in "Die Walküre" (first time she sang the part in German), April 9, 1901; Chimène in Massenet's "Cid," March 14, 1902 (first performance of the opera here); Valentine, March 19, 1902.

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C'est Pallas Athéné, la déesse, la reine,
Vierge au casque d'argent, la sagesse sereine
Qui protègeait la Grèce en ses jours radieux;
Apprenant que chez nous sòn culte allait renaître.
Quittant le Parthénon, elle a voulu connaître
Le temple où s'éveillait l'âme des anciens dieux.

La Provence est sœur de la Grèce.
Le même flot de sa caresse
Enchante leurs bords doucement.
Le même azur au firmament
Donne au ciel la même ivresse.
Nos vierges ont charme pareil
Aux vierges des Panathénées;
Elles marchent dans le soleil,
De même grâce environnées!

Fille de Jupiter, Pallas!
Répands tes faveurs à mains pleines!
Comme aux jours de l'antique Hellas,
Les Provençaux, nouveaux Hellènes,
De ton nom font sonner les plaines!

O déesse aux beaux yeux, O Pallas Athéné!
Un nouveau sanctuaire en ton honneur est né!
Le temple est là debout: que ta gloire y pénètre.
Laisse le Parthénon et viens chez nous connaître
La splendeur des jours radieux,
Et viens y réveiller l'âme des anciens dieux!
O Pallas Athéné!

The gods are dead and their worship is abolished; their great names are scarcely murmured by mortal lips. The night that has weighed on them has now lasted too long to give us any hope of a near dawn.

And yet the stars have shone more mildly in the darkness that is clearing. What voice has disturbed you, silence of centuries? What white form now appears?

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More grand in the breaking day, she seems in her beauty the living splendor of a dream which the shining day transforms into flesh and blood.

'Tis Pallas Athéné, the goddess, the queen, the virgin with the silver helmet, serene wisdom, who protected Greece in its radiant days; for learning that her worship is to be revived among us, leaving the Parthenon, she has wished to know the temple where the souls of the ancient gods are awakened.

Provence is the sister of Greece. The same wave of her caress charms gently their shores. The same azure sky intoxicates alike the heavens. Our virgins enchant like those of the Panathenæa; they walk in the sun enveloped with the same grace.

Pallas, daughter of Jove, spread your favors with full hands! As in the days of ancient Hellas, the Provençals, new Greeks, make the plains resound with your name!

O fair-eyed goddess, Pallas Athéné! A new temple is raised in your honor! The temple stands and may your glory fill it. Leave the Parthenon and come to us, that you may know the splendor of radiant days; come that you may awaken here the souls of the ancient gods, O Pallas Athéné.

Recitative and Aria of Lia from the Cantata "L'Enfant Prodigue" . . . . . Claude Achille Debussy*

(Born at St. Germain (Seine et Oise), France, Aug. 22, 1862; now living in Paris.)

This recitative and aria of Lia, the mother of the Prodigal Son, were first sung by Mme. Rose Caron† at the Paris Conservatory, June 27,

*He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

† Rose Lucile Caron was born Meuniez, at Monerville, France, November 17, 1857. She entered the Paris Conservatory in 1880, when she was already married, and studied singing until 1882, when, as a pupil of Masset, she took a second prize for singing and an *accessit* for opera. After studying with Marie Sasse and singing in concerts, she joined the Monnaie Opera Company, Brussels, in the season of 1883–84, not 1882, as stated in Grove's Dictionary (revised edition), and at first received 1,100 francs a month. She took the parts of Alice, Marguerite, and Valentine, and on January 7, 1884, created the part of Brünehilde in Reyer's "Sigurd." On March 7, 1885, she took the part of Eva in the first performance of "Die Meistersinger von Nürnberg" in French. She was then receiving 3,000 francs a month. In 1885 she became a member of the Opéra, Paris, and made her début, June 12, in Reyer's "Sigurd." At the Opéra she sang in "Le Cid," "Les Huguenots," "Henry VIII.," "Faust," and "Le Freischütz," but in 1888 returned to the Monnaie, where she created the parts of Laurence in "Jocelyn" (February 25), Richilde in Mathieu's "Richilde" (December 12, 1888), and Salammbô in Reyer's opera (February 10, 1890). Returning to the Paris Opéra in 1890, she was heard there in the first performances in Paris of "Salammbô," "Djelma," "Die Walkyrie" (Sieglinde and in French), "Otello." She was also conspicuous as Fidelio, Elsa, Elisabeth, Rachel, Salomé (in Massenet's opera), "Donna Anna." She has sung at the Opéra-Comique, Paris, in "Fidelio" (1898) and "Iphigénie en Tauride" (1900); also at Monte Carlo. In 1902 she became one of the professors of singing at the Paris Conservatory. She took the part of Salammbô at the Opéra, Paris, June 12, 1908.

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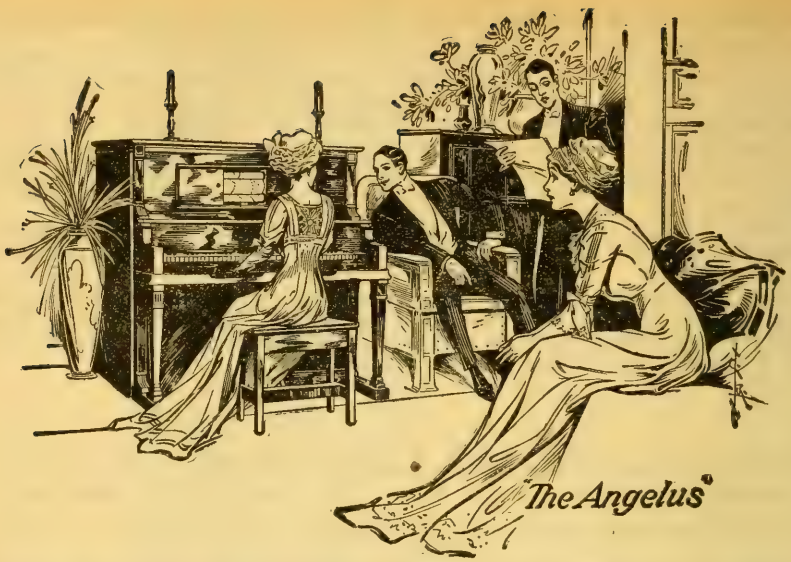
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1884, in a performance of Debussy's cantata by which he gained the *prix de Rome* in that year.

The cantata was performed for the first time in America, with a pianoforte accompaniment for four hands, at a concert of the Fine Arts Society of Detroit, March 10, 1910, in the Century Association Building, Detroit, Mich. The singers were Mrs. Charles F. Hammond, Lia; William Lavin, Azaël; William A. Kerr, Simeon.

The first performance of the cantata as an opera in the United States was at the Boston Opera House, November 16, 1910. The singers were: Miss Nielsen, Lia; Mr. Lassalle, Azaël; Mr. Blanchart, Simeon. Mr. Caplet conducted.

RECITATIVE.

L'année en vain chasse l'année!
A chaque saison ramenée.
Leurs jeux et leurs ébats m'attristent malgré moi:
Ils rouvrent ma blessure et mon chagrin s'accroît. . . .
Je viens chercher la grève solitaire. . . .
Douleur involontaire! Efforts superflus!
Lia pleure toujours l'enfant qu'elle n'a plus! . . .

AIR.

Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .
En mon cœur maternel
Ton image est restée.
Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

Cependant les soirs étaient doux, dans la plaine d'ormes plantée,
Quand, sous la charge récoltée,
On ramenait les grands bœufs roux.
Lorsque la tâche était finie,
Enfants, vieillards, et serviteurs,
Ouvriers des champs ou pasteurs,
Louaient de Dieu la main bénie.
Ainsi les jours suivaient les jours,
Et dans la pieuse famille
Le jeune homme et la jeune fille
Échangeait leurs chastes amours

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D'autres ne sentent pas le poids de la vieillesse;
Heureux dans leurs enfants,
Ils voient couler les ans
Sans regret comme sans tristesse. . . .
Aux cœurs inconsolés que les temps sont pesants! . . .

Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

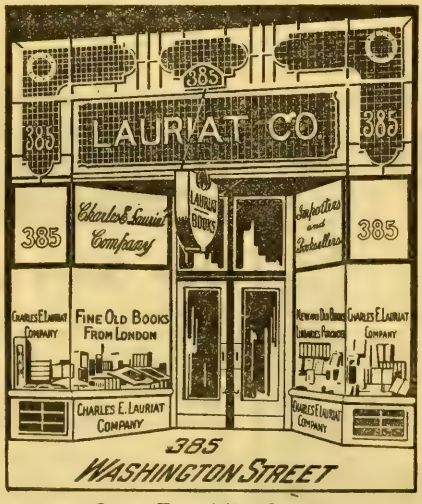
The years roll by, no comfort bringing,
Spring comes smiling, gay flowers flinging;
The bird's sweet song but makes my heart the sadder pine;
My wounds bleed fresh, my heart cries for joys that once were mine.
Along this silent shore I wander lonely,
My grief God knoweth only.
Evermore Lia mourns her child, the child that once she bore.

Azaël! Azaël!
Oh! wherefore did'st thou leave me?
On my heart thou art graven;
I sorrow for thee.

Happy days to my memory start when, the elm-tree waving o'er us,
Homeward the ruddy oxen bore us,
Weary of toil, but light of heart.
Then, as the shadows began to fall,
We all the evening hymn did sing
Thankfully to God our king,
To God the Lord who giveth all.

Sweetly we slept, and glad repose.
Youths and maidens wandered free,
Plighted vows in sincerity,
Evening shades brought rest and calm repose.

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Happy ye parents! when to earth your children bind you
How glad your lot appears! its joys, its tender fears,
With their lives hath their love entwined you;
Sadly must I alone drag out the leaden years!*

"The Prodigal Son" was not composed for the operatic stage. Berlioz perhaps thought that his "Damnation of Faust" might be effective as an opera. Whenever this work is introduced as an opera, the old question is revived: Did Berlioz write it with thought of the lyric stage? Rubinstein wrote oratorios that he called sacred operas. In the eighteenth century oratorios were sometimes performed as operas. Thus Dittersdorf gave an account of seeing Abraham and Isaac as operatic characters on a Viennese stage, and even in a Connecticut city Mendelssohn's "Elijah" has been produced as an opera with scenery, costumes, and action and the performance elicited commendatory letters from the clergy.

But Debussy never dreamed of his "Prodigal Son" as an opera. He wrote music for a cantata with verses by Édouard Guinand. He was then twenty-two years old.

Debussy's parents were not musical, and he himself showed no marked musical instinct as a child. In 1871 the boy happened to be at his aunt's house at Cannes, and she took it into her head that he should study the piano. An old Italian, Cerutti, taught him the rudiments, and the teacher saw nothing remarkable in the boy, who on his return home took no lessons. The father wished his son to be a sailor.

The mother of Charles de Sivry, the brother-in-law of Paul Verlaine, hearing Claude strumming the piano, was the first to detect the boy's talent. She had studied with Chopin, and she gave Claude lessons with such good will that he entered the Paris Conservatory in 1873. He studied with Lavignac, and took three medals for solfège. His piano teacher was Marmontel, and Edward MacDowell was in the

*I do not know the name of the translator.—P. H.

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class. In 1877 Debussy took a second prize for his performance of Schumann's sonata in G minor. He resolved to concentrate his attention on composition.

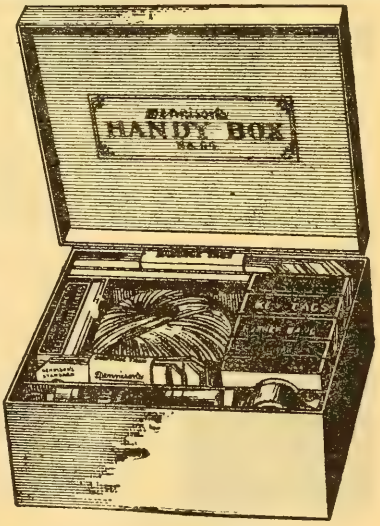
The class of harmony was then taught by Émile Durand. "A succession of notes was given, called either 'chant' or 'bass,' as it was placed high or low. It was necessary to add chords to it according to certain rules as arbitrary as those of bridge, disturbed by one or two licenses, no more. For each rebus there was only one solution, which, in the jargon of conservatories, is known as 'the author's harmony.' This method of instruction has not been changed for thirty years." (Laloy wrote this in 1909), "and even recently a respectable professor, when he played on the piano before the puzzled class the correction, like those of our old Latin themes, announced with a flight of elbows and swell of back the elegant boldness on which in advance he plumed himself. Debussy was never able to find this 'author's harmony.' One day, when a preparatory competition was testing the strength of future rivals, the master, a stranger to the class, who had given out the theme, read at the piano the answers. He came to Debussy's. 'But, sir, you do not understand it, then?' Debussy excused himself: 'No, I do not hear your harmony. I hear only that which I have written.' Then the master, turning toward Émile Durand, all put out, said: 'It's a pity!'"

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Debussy studied for three years, and did not gain even an *accessit*, but he was more fortunate in the matter of improvised harmony. The teacher of accompaniment was Bazille, an amiable old gentleman, who had arranged many orchestral scores for the piano. While waiting for his tardy pupils, he would play from Auber's operas. His one idea was this: "You see, boys, harmony is to be found only by study at the piano. Look at Delibes. He always composes at the piano. And see how easy it is to reduce it! The piano is an orchestra that comes all alone under the fingers." Nevertheless, Debussy had the opportunity to please his ear, and in 1880 he took a first *prix d'accompagnement.*

He then went in to Guiraud's class in composition. Guiraud, born at New Orleans, had a finer taste than is shown in his compositions. He liked Debussy, and gave him good advice. The pupil set music to de Banville's comedy, "Diane au Bois," and brought it proudly to the class. Guiraud looked it over, and said: "Come to me to-morrow and bring your score." After Guiraud had read the score a second time, he said: "Do you wish to take the *prix de Rome?*" "Of course," answered Debussy. "Well, this is all very interesting, but you must reserve it for a later day, or you will never take the *prix de Rome.*"

For a short time Debussy was in César Franck's organ class. He

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soon tired of hearing Papa Franck during the exercises in improvisation crying out incessantly: "Modulate! Modulate!" when he himself did not see the necessity. Debussy took an *accessit* for counterpoint and fugue in 1882, and the next year the second *prix de Rome.*

It should be noted that in 1879 Mme. Metch, the wife of a Russian engineer, a prominent constructor of railway lines, asked Marmontel for a pupil to take to Russia with her as a household pianist. Debussy accepted the position. He did not become well acquainted with Rimsky-Korsakoff, Balarikeff, and Borodin, "who were hardly prophets in their own country at that time; he did not know at all Modest Moussorgsky, whose life ended ingloriously, but he saw much of the gypsies, who in the taverns of Moscow and its suburbs gave him the first example of music without rules." Mr. Laloy adds that Debussy did not think at the time of jotting down one of the gypsy melodies.

Debussy's competitors for the *prix de Rome* were Messrs. René, Missa, Kaiser, and Leroux. The competitive settings of the poem were performed at the Conservatory, June 27, 1884, and Debussy's was sung by Mme. Caron (Lia), Van Dyck (Azaël), and Taskin (Simeon). The second hearing was on June 28 at the Institute, and the prize was awarded to Debussy by twenty-two votes out of twenty-eight. The competition was unanimously considered an extraordinary one, and Debussy's score was held to be one of the most interesting that had been heard at the Institute for several years.

According to the tradition there are three characters in the cantata, —the father, the mother, and the prodigal son. The scenes of the cantata are thus arranged: recitative and air of Lia, the mother; recitative of Simeon, the father; procession and dances; recitative and air of Azaël, the returning prodigal; recitative of the mother, and then a duet; recitative and air for Simeon; final trio.

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Ne garde pas un front sevère
À qui t'implore à deux genoux.
Pardonne au fils! Songe à la mère;
Le bonheur revient parmi nous.

When Debussy was at Rome, he thought of an opera; but the subject was Heine's "Almanzor." He could not find a satisfactory translation for a libretto, and he abandoned work after the first part, which was his first *envoi de Rome*.

Debussy rewrote and rescored his cantata for performance in English at the Sheffield (Eng.) Music Festival in October, 1908.

"The Prodigal Son" was produced as an opera at Covent Garden, London, February 28, 1910, when it was coupled with "Haensel and Gretel." Miss Percival Allen took the part of Lia, Mr. Maurice d'Oisly that of Azaël, and Mr. Alfred Kaufmann that of Simeon. Mr. Percy Pitt conducted.

The plot is of the simplest nature. "All that happens is that the mother laments the loss of her son; the son returns exhausted and falls unconscious outside the paternal door, presently to be recognized by the mother and forgiven by the father, with rejoicings all round."

The airs for soprano and tenor have been sung in Boston, the former by Mrs. Graves, Miss Van Kuren, and others. Miss Geraldine Farrar sang the tenor air, "O temps a jamais effacé," with the preceding recitative, at a concert of the Boston Symphony Orchestra, on November 6, 1909.



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The Cortège in the cantata was played at Mr. Walter Damrosch's Debussy concert in New York, January 23, 1910.

The story of the Prodigal Son has appealed to many composers. There are oratorios by the Emperor Leopold I. (1663), Biffi (1704), Conti (1735), Bertoni (1747), Cafaro (about 1750), Paganelli (1750), Anfossi (about 1790), Naumann (about 1795), Fiebiger (1794), Arnold (1776), Sullivan (1869).

Sullivan's "Prodigal Son" was performed in Boston by the Handel and Haydn Society, November 23, 1879, when the composer conducted. The quartet was made up of Miss Abell, Miss Bryant, and Messrs. William J. and John F. Winch.

There are operas by Ponchielli, Drechsler, de Morange, Gaveaux, Auber, Flagerolles; a ballet by Barton; a pantomime by Wormser.

"L'Enfant Prodigue," the pantomime last named, was produced at the Boston Museum, November 6, 1893, with Mme. Pilar-Morin as Pierrot, Jr., Mme. Eugénie Bade as Mme. Pierrot, Courtes as Pierrot, Sr., Miss Reine Roy as Phrynette; Dallen, the Baron; Buckland, the servant. Aimé Lachaume, who married Mme. Pilar-Morin and afterward deserted her, was the pianist.

Ponchielli's opera "Il Figliuolo Prodigo" was produced at La Scala, Milan, in 1880, with great success. The singers were Tamagno, de Reszke, Salviati, and Mmes. d'Angeri and Prasini.

Auber's opera "L'Enfant Prodigue," with libretto by Scribe, produced at the Opéra, Paris, December 6, 1850, made a sensation in its day. The simple and pathetic parable was greatly enlarged by the ingenious dramatic carpenter, Scribe. The first scene shows the home of Ruben, the father. The sun is about to set, and Ruben offers up the evening prayer. His niece, Jeptèle, betrothed to her cousin, Azaël, wonders where her lover is, and the father, too, is disquieted. The boy at last returns, bringing with him two strangers, a young man and a young woman, who accept the hospitality cheerfully given. The strangers are Amenophis and Nefté, and at supper they tell wonderful tales of the gay and luxurious life at Memphis. How a young man can enjoy himself there, provided he be young and rich! Azaël drinks in every word. He, too, will see Memphis and join in its life.

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He is deaf to all entreaties. Jeptèle begs that Azaël may be allowed to go. She gives her belt to him to recall his oath and guard him from danger.

The scene representing Memphis with a boat coming down the Nile and welcomed by a riotous throng furnished a gorgeous spectacle. Azaël is clothed sumptuously and bedecked with precious stones. He crosses the square arm in arm with Nefté, as one drunk in the midst of enchantments seen in dreams. Nefté and her companions purpose to pluck this bird of his fine feathers, but Lia, the youngest and most beautiful of the Almas, rescues him for a worse fate.

The father does not stay at home awaiting the prodigal's return, as in the parable. He goes in search of his son, from village to town, knocking at every door, sustained by Jeptèle. He meets his son in Memphis, but does not recognize him and asks piteously after him. Jeptèle has the eyes of love. She knows Azaël, and is still faithful, but she keeps her secret, fearing lest the father in his shame might die.

There is a bacchanale in the temple of Isis. Woe to the sacrilegious wretch who should dare to set foot within the holy of holies. Azaël, guided by his evil genius Nefté, enters and finds Lia, the dancing girl, in the midst of these shadows and mysteries. Priests and people are incensed. Nefté proclaims that the Israelite has come only to abjure his God and be initiated into the faith of Isis. Azaël is about to pronounce the words of abjuration, when he hears the voice of Jeptèle. Now he prefers to die. The outraged worshippers throw him into the Nile. The chief of a caravan rescues him, and Azaël serves as a slave. Then, as in the parable, he thinks of his home and returns. Jeptèle is the first to recognize and pardon him.

The opera ends, not with the slaughter of the fatted calf, which might reasonably be impersonated by a tenor, not with the bringing out of the best robe. As Fiorentino tells the story, "the opera ends with a brilliant apotheosis; and in the blaze of electric rays and to the sound of celestial harps, angels are seen rising above the clouds and bearing the paternal pardon to the feet of the Lord."

The cast was as follows: Jeptèle, Miss Dameron; Nefté, Mme.



Laborde;* Azaël, Roger; Ruben, Massol; Bocchoris, Obin. The part of Lia, the dancing girl, was taken by Adeline Plunkett.† There were forty-four performances of the opera.

Benjamin Lumley brought out Auber's opera in Italian at Her Majesty's, London, in 1851. He described the production in his amusingly pompous style: "Composed to a libretto supplied by the most ingenious as well as the most prolific of modern dramatists, the music was already placed upon a high pedestal of interest. A certain curios-

*Rosine Laborde was born at Paris, March 30, 1824. She died at her house in Chézy-sur-Marne, September 1, 1907. Her name was Rosalie Henriette Bediez, but she called herself Rosalie Villaume until her marriage, in 1843, with Dur, called Laborde, a tenor, when her name was Rosine Laborde. She took lessons of Grognet and Mocker, then studied at the Paris Conservatory, and took a first prize for *solfège* in 1837. She studied afterward with Piermarini, and made her début at the Opéra-Comique, Paris, December 10, 1840, as Isabelle in "Pré-aux-Clercs." She signed a contract for three years, but there were disputes, and she went to the Théâtre des Italiens, where she appeared January 18, 1841, as Amaltea in Rossini's "Moïse." In 1842 she went to Ghent, and in May, 1843, to the Monnaie, Brussels, where she remained until 1848. In 1848 she and her husband came to New York. For a singular story of their adventures there, see the first chapter of Max Maretzek's "Crotchets and Quavers." In 1850 she returned to the Opéra, Paris, and for seven years remained there. She then sang in North and South America, Spain, Italy, Russia, Germany. In 1866 she returned to Paris, and left the stage to teach. Her chief pupils were Marguerite Priola, Emma Calvé, Marie Delna, Jeanne Mérey, Adée Leander-Flodin, and Sylva. Her "Méthode de Chant" is dedicated to Calvé. Mme. Laborde sang in Boston for the first time at a Philharmonic Concert, January 13, 1849. Her husband also sang. Her first appearance in Boston in opera was at the Howard Athenæum, January 18, 1849, as Lucia. Her husband was the Edgardo. She also appeared that year at the Howard as Adina, January 24; Norma, January 29; Linda, February 5; and Amina, February 12. There were repetitions of all the operas in which she sang. She visited Boston again in 1858–59. She was then heard here as Marguerite of Navarre, December 14, 20, 1858; Rosina, December 21; Isabella, in "Robert le Diable," December 24, 27, 1858, May 27, June 3, 1859; Norma, December 25, 1858, January 3, May 24, 1859; Amina, December 28, 1858; Marta, December 31, 1858, January 4, May 19, 1859; Zerlina, in "Don Giovanni," May 25, June 4, 1859; Lucia, May 30, 1859; Elvira, June 1, 1859. In 1858 Brignoli and Carl Formes were in the company, and Theodore Thomas was the first violinist of the orchestra. In 1859 Mmes. Gazzaniga and Adelaide Phillipps were her colleagues, and one of the male singers was Sbriglia, more celebrated in after-years as a teacher. A biographical sketch of Mme. Laborde by Félix Jahyer was published at Paris in 1903.

†Adèle or Adeline Plunkett died in November, 1910, in Paris at the age of eighty-seven. She was a sister of Mme. Doche, the celebrated actress, and she made her début as a dancer at the Paris Opéra, March 17, 1845, in "La Peri," a ballet by Théophile Gautier, with music by Burgmuller. Carlotta Grisi was the first to take the part of the Peri, when the ballet was produced in 1843. Gautier described Miss Plunkett as a young and pretty girl, well formed, with a small foot, a fine leg, and a charming face. "Although she is rather slight for the stage and not easily seen from afar, she has everything that is necessary for a dancer." In the course of the ballet she danced a reckless bolero, and was enthusiastically applauded "for reasons that were not always choregraphic." Nor did Gautier relish the idea of a Peri dancing a Spanish dance with castanets. "Even in a ballet there should be a little of verisimilitude for the eyes." Miss Plunkett danced at the Opéra until about 1855, making excursions to Covent Garden and to Vienna. After she left the Opéra she was applauded in Italy. She left the stage to marry Paul Dalloz, a publisher of newspapers and magazines. Dr. Véron, in his pompous memoirs, tells of a Russian prince, one Tuffiakin, living in Paris, who thought that a man came into the world only for the opera, ballet, Italian music, pleasure trips, walks in the woods, and romantic adventures. He lived to a good old age. When Véron asked him how he kept young, he answered: "I have never changed my diet or behavior." At last Tuffiakin died, and these were his last words: "Is Plunkett going to dance to-night?"

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ity, also, was occasioned by the fact that the subject was founded on the well-known parable of Holy Writ, and might thus be deemed objectionable to English feeling. It may be said at once that every such fear was dissipated at once." Lumley spoke knowingly of Auber's success in obtaining *couleur locale*,—the shrewd manager was fond of interlarding his sentences with French in his "Reminiscences of the Opera." He also announced proudly that "Her Majesty the Queen, especially, expressed the delight she experienced in witnessing this opera."

Chorley, an austere soul, said that Auber's "Prodigal Son" pleased less, and deservedly so, than his "Gustave," "in spite of the admirable singing of Mme. Sontag, who did wonders with the weak music of her part. Not only did the biblical origin of the story weigh against it in England, but M. Scribe's mistake in reproducing the great situation of parent and child, already set forth far more forcibly in 'Le Prophète,' could not fail to be felt."

The chief singers in London were Mmes. Sontag and Ugalde, Messrs. Gardoni (Azaël), Massol, and Coletti. Rosati was the dancer. Balfe conducted.

ENTR'ACTE.

BACH'S MUSIC IN ENGLAND.

BY JOSEPH BENNETT.

(From the London *Daily Telegraph*, July 25, 1908.)

A little book came to me the other day. It was entitled "John Sebastian Bach's Mass in B Minor in Cambridge, 1908," and consisted of three papers: one by Mr. Sedley Taylor, "On the Circumstances under which Bach composed his B minor Mass"; one by Dr. Allan Gray, "On the Structure of that Work"; and another by Mr. Sedley Taylor, "On the Revival of Bach's Choral Works after nearly a

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Century of Apparent Extinction." I have not yet read the book, but, glancing through its pages for a foretaste of briefly deferred pleasure, I found that Mr. Sedley Taylor, after a tale of what the Germans have accomplished for their countryman, proposed to "venture on a rapid sketch of what has been done in this direction in England." Said I to myself, "This is excellent, because something that I shall roll like a sweet morsel under my tongue." I was not entirely ignorant upon the subject of Bach's music in England, but as Mr. Taylor is, or has been, if he be not now, a Cambridge Don, and as I called to mind that perfect knowledge of things English centres on the Cam, I rejoiced to believe that I had an opportunity of adding vastly to the store of learning I had before painfully picked up. So I read the "rapid sketch" straight away, and put down the book in amazement.

Do you ask what it was that so astonished me? I will tell you, premising that our author is in a great hurry to get to Cambridge and could not therefore give much time to the English Bach Society, founded in 1849, by Sterndale Bennett, E. J. Hopkins, Horsley, Hullah, H. Smart, and other good men of the day. The society's performance of the Matthew "Passion," in 1854, is mentioned, as is its production, in 1860, of eleven "numbers" from the Mass in B minor. Not a word is given to the second performance of the "Passion" (1858), nor to a concert of Bach's miscellaneous works (1859), nor to the first production in England (1861) of the "Christmas Oratorio." From 1870, when the society expired, to 1875, when the foundations of the Bach Choir were laid by Mr. A. D. Coleridge and others, Mr. Taylor leaves us to infer that nothing was done in England for Bach; but what are the facts? The years he thus passes over without a word were those in which Bach was "boomed" in this country as never before or since. But we really must excuse our author. He is pathetically anxious to get to Cambridge, and, indeed, we find him there at this point in the book, elate and happy.

I have devoted space to Mr. Taylor's remarks because they are evidence in favor of a conclusion at which I have nearly arrived, namely, that not much is known to the younger generation of musicians about



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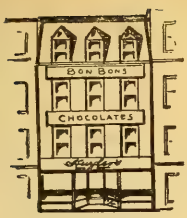
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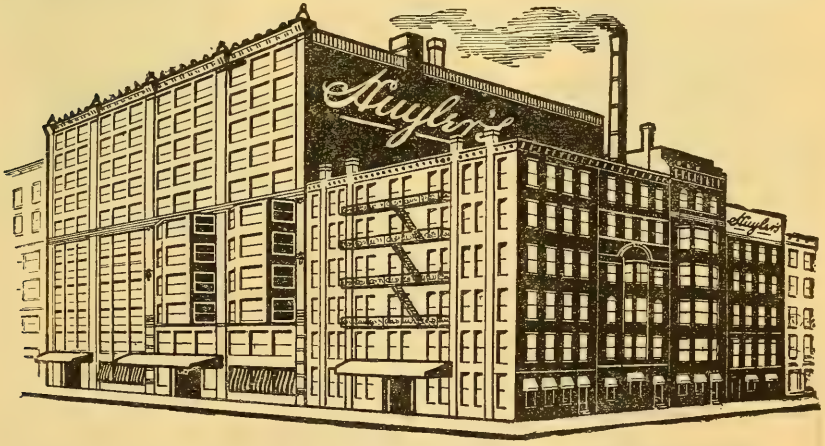
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the past of Bach's music in England. Some remarkable statements have been made lately, which are largely to this effect, if they are not attributable to a conviction that nothing in the past was ever well enough done to deserve a moment's recall. However this may be, an attempt at a corrective can do no harm, if little good.

One of the earliest examples of English enthusiasm for Bach may be found in the correspondence of Samuel Wesley and Benjamin Jacob, the organist of Surrey Chapel. Both men were fanatics for the great German, and worshipped him with a zeal worthy of the part they played. In conjunction with Dr. Crotch, they gave many recitals of Bach's music on the Surrey Chapel organ—almost the only instrument in London provided with a proper set of pedals. It appears from the letters that Wesley was a furiously rabid champion of John Sebastian. Striking proof of this appears on the third letter, which contains a savage attack upon Handel, whose worshippers were then in arms against the Bach party on the question of their favorite's supremacy. After quoting Salomon's statement that Handel's English reputation was "wholly constituted upon the spoils of the Continent," Wesley goes on to say: "This would nettle the Handelians devilishly, however it is the strict truth, for we all know how he has pilfered from all manner of authors whence he could filch anything like a thought worth embodying, and although it is certain that what he has taken he has generally improved on, yet there is such a meanness in putting even his own subjects in so many different works, over and over again . . . that I do sincerely think, and am ready to maintain it among sensible, unprejudiced judges, Handel, for so great a master, has as little just claim to the merit of original genius as the most servile of his imitators." There's for you as regards Wesley upon Handel, and perhaps the reader should exclaim, "Poor Handel!" not omitting to add,

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"Poor Wesley!" also. Jacob's correspondent goes a little farther in order to say that he was then suffering from "a severe touch of a bilious complaint." So I should think.

I have already stated that the Bach Society (English) was founded in 1849, and gave its first performance of the Matthew "Passion" in 1854, under the bâton of Sterndale Bennett. I have a clear recollection of this historic event, its permanence in my memory being, no doubt, partly due to the fact that, though I ardently longed to be present, the fates were unkind. In view of the second performance by this society (St. Martin's Hall, March 25, 1858), I took precautions, and had no difficulty in securing a place in the Chorus. This was an exhilarating time, becoming more and more so as, at the rehearsal, the music gradually revealed its full beauty and grandeur. I am at this moment looking, with the mind's eye, upon the resurrected scene which St. Martin's Hall presented at the performance. The seats were not all occupied, but the audience was goodly as to number, and, as I afterwards learned, better still as to quality. The cognoscenti of the Philharmonic Society—the best audience I ever knew—were present to a man and woman, and at the head of them sat the Duchess of Sutherland and Prince Albert, side by side, and using, as I curiously noted, a full-score copy of the work. There was no applause till the end, and the music, at once stately and tender, went on undisturbed to its beautiful close. That has ever since remained a red-letter eve in my musical experience, and I still wish that all who were present could rise from their graves or their arm-chairs, and, with the old freshness of feeling, celebrate a jubilee encore.

The Bach Society, which for some time had shown few signs of life, died in 1870, but a year later the Matthew "Passion" was performed in Westminster Abbey, on Maundy Thursday, as a great feature in a grand and seasonable cathedral service. This occasion forcibly asserted the religious significance of the work, which, in that sense, made a great impression. It was repeated, again in the Abbey, in 1872, and introduced in like manner at St. Paul's on various occasions. The year just named, and the third month thereof, were specially honored in connection with Bach, for, beside the Matthew "Passion" at the

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Abbey, the John "Passion" was performed at Hanover Square Rooms, for the first time in England. March, 1872, is therefore an important period in the musical chronology of this country.

Each of these performances was conducted by Mr. Joseph Barnby, who had then won his way to the status of Bach's leading exponent and champion in England. The début of the "Passion" according to St. John was unfortunate, but that could not be charged against the conductor, nor, indeed, against any agent save the fate which has marred so much of human endeavor. Among the vocalists engaged for the occasion were Miss Julia Elton and Mr. Stockhausen, both of whom on the day of the performance pleaded illness, and did not appear. This reminds one of a little story. Once upon a time, at Covent Garden, Frederic Gye desired Adelina Patti to play a certain part, which, as was said, was not in her bond. Maurice Strakosch, acting as the agent of his sister-in-law, refused the rôle. Gye insisted, whereupon Strakosch indignantly declared: "She can be sick, and she shall be sick." Of course, I do not say that Miss Elton and Stockhausen were sick in the Strakoschian sense, but the liability of artists to such attacks is amongst the recognized traditions of the vocal craft. Substitutes for the invalids were found in the persons of Miss Dones and Mr. Thurley Beale, who "acquitted themselves with credit," although they had not seen the music till the morning of the same day. Nevertheless, Mr. Beale "was not always quite correct," and another artist, Mr. Wade, was "not so successful in the songs." Under the circumstances, however, the results of this "first performance" might easily have been much worse. In May of the same year a lengthy eulogistic article, from the pen of G. A. Macfarren, appeared in the *Musical Times*, and made the John "Passion" far better known than ever before. In May, 1873, the Matthew "Passion" was performed in the Albert Hall four times in one week, Barnby again conducting. This course was repeated in 1874 and again in 1875. In 1874, also, the "Christmas Oratorio" was given at Kensington Gore, at St. Paul's, Westminster Abbey, and St. Anne's, Soho. After this will it again be said that it was reserved for the twentieth century to make Bach's great choral works known amongst us?

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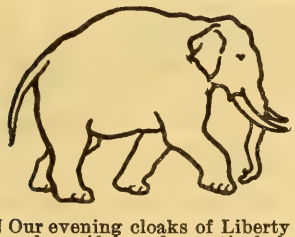
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(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Ein Heldenleben," a "Tondichtung," was first performed at the eleventh concert of the "Museumsgesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from manuscript and Alfred Hess played the violin solo. The second performance was at Berlin, March 22, 1899, in the Royal Opera House, at the ninth symphony concert of the Royal Orchestra for the benefit of its Widow and Orphan Fund. Strauss conducted, and Karl Halir played the violin solo. At the third performance, at Cologne, April 18, 1899, Franz Wüllner conducted, although Strauss had been announced, and Willy Hess played the violin solo. The music excited the greater part of the audience to hissing. The fourth performance was at Düsseldorf, May 22, 1899, in the city Music Hall, at the second concert of the 76th Lower Rhenish Music Festival. Strauss conducted, and Karl Halir played the violin solo. That year "Ein Heldenleben" was also performed at Munich, Dresden (December 29), Mayence, Constance, Crefeld, Bremen. The first performance in Paris was on March 4, 1900; in Brussels, October 21, 1900.

The first performance in America was by the Chicago orchestra, Theodore Thomas conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Mr. Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901. The second was at a concert of the Boston Symphony Orchestra, November 28, 1908, Mr. Fiedler conductor.

Strauss began the composition of this tone-poem at Munich, August



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2, 1898, and completed the score December 27, 1898, at Charlottenburg. The score and parts were published at Leipsic in March, 1899.

The score calls for these instruments: sixteen first and sixteen second violins, twelve violas, twelve violoncellos, eight double-basses, two harps, a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare-drum, side-drum, cymbals. It is dedicated to Wilhelm Mengelberg* and his orchestra in Amsterdam.

Strauss has said that he wrote "A Hero Life" as a companion work to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

***

Mr. Krehbiel wrote in his programme notes for a concert of the Philharmonic Society of New York: "Those who wish to understand the poetic purposes of the composer in this work must yield to him not only the right to try to express the simpler feelings, which are generally

* J. W. Mengelberg was born at Utrecht, May 28, 1870. He studied music at Utrecht, then at the Cologne Conservatory with Seiss and Jensen. In 1891 he conducted a society at Lucerne, and in 1895 he was appointed conductor of the Concertgebouw Orchestra in Amsterdam. He conducted the concerts of the Philharmonic Society of New York, November 10, 11, 1905.

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conceded to be in the province of absolute music, but to publish a great variety of emotional phases, and to do so by giving arbitrary significance to the themes out of which the work is woven. They must note significances not only in the character of the themes themselves, but also in the transformations which they go through, their combinations and their instrumental colorings. They may, if they wish, rest on the music alone, or they may take the programme of the composer and its amplification by sympathetic analysts, as a starting point and guide for the imagination."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest—and thickest—is by Mr. Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Mr. Eberhard König.

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, a hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitiably mean, and yet perhaps dominant and accepted. Mr. Romain Rolland quotes Strauss as saying: "There is no need of a programme. It is enough to know there is a hero fighting his enemies."

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Mr. Rösch makes two divisions of the contents,—one of the poetic

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sequence of ideas, one of purely technical interest. The former is as follows:—

I. The Hero (first section).
II. The World that enters in Opposition to the Hero.
  (*a*) The Foes of the Hero (second section).
  (*b*) The Helpmate of the Hero (third section).
III. The Life-work of the Hero.
  (*a*) The Battlefield of the Hero (fourth section).
  (*b*) The Hero's Works of Peace (fifth section).
IV. The Hero's Escape from the World, and the Completion,—the conclusion of the whole matter (sixth section).

The technical division is as follows:—

I. Introductory clause (introduction of themes).
  (*a*) Group of the chief themes of the whole work (first section).
  (*b*) Group of the chief contrasting themes (sections 2 and 3).
II. Intermediate sentence (thematic development). Working-up of the chief themes from the preceding introduction; and there is a subordinate clause with themes which in part are new (sections 4 and 5).
III. Concluding clause (coda). Short development and repetition of some earlier themes.

The Hero.

The chief theme, which is typical of the hero, the whole and noble man, is announced at once by horn, violas, and 'cellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely

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related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?'"

The Hero's Antagonists.

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about half a dozen themes, of which one is most important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) "Fifths in the tubas show their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

The Hero's Helpmate.

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, 'cellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

The Hero's Battlefield.

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the

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challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

The Hero's Mission of Peace.

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Mr. Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly, or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

The Hero's Escape from the World, and Conclusion.

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

***

It has been said that Strauss chose the appellation "tone-poem" for these compositions to mark the predominate importance of the purely musical character; that he repudiated the word "symphonic" to show that he did not fear to abandon the guiding thread when he plunged boldly into the tonal labyrinth; that his musical poems are subjective, untainted by that material objectivity into which too definite programmes lead the composer. It is true that these works of Strauss

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have no detailed programme, and that titles and even sub-titles or quotations are used as hints to suggestions, not as maps, not even as inexorable guide-posts. On the other hand, the music itself is by no means music that exists through very independence of form, and is ruled by laws of development even when the subject suggests a special color or tendency. This later music of Strauss seems to be governed by a fancy that is heated by a programme which is fully and clearly in the mind of the composer, and is not given to the hearer for his advantage.

The melody of Strauss is chiefly diatonic, and melodic invention is not his strongest characteristic. As a melodist he is nearer Brahms than Wagner, Weber, Tschaikowsky, Verdi. Yet his themes have a common physiognomy, and they are individual. Nor is it too much to say that his whole inspiration is diatonic rather than chromatic. As a developer of themes, as a polyphonist, Strauss is a virtuoso of amazing brilliance, and whatever may be thought of his aims, and—is recklessness the word?—his wildest pieces are by no means without a certain unity. His inspiration is not versatile: his thought, wherever it be directed, wears the same face. His orchestration is almost always interesting. And, after all, is his polyphony art? Is not his genius sometimes hidden by fumes of "Dionysiac drunkenness"? There are these thoughts, and Mr. Jean Marnold has voiced them admirably.

There are others who claim that Strauss has gone beyond Wagner, that he is the founder not of a new school, but of a new art. Their eulogy is frenetic, nor do they hesitate to proclaim Strauss as the hero of his "Heldenleben."

Some, as Claude Achille Debussy, rub their eyes and would say as he said after hearing "Till Eulenspiegel": "This piece is like an hour of new music at the madhouse,—clarinets describe distracted trajectories, trumpets are always muted, horns foresee a latent sneeze, and hurry to say politely, 'God bless you!' a big drum makes the boum-boum that italicizes the clown's kick and gesture; you burst with laughter or howl in agony, and you are surprised to find things in their usual

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place, for if the double-bass blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and if Mr. Nikisch were found seated on the knees of an *ouvreuse*, all this would not surprise you. But in spite of all this the piece is full of genius in certain ways, especially in the prodigious surety of the orchestration, and the mad spirit that sweeps one along from beginning to end."

Thus are men divided, in opinion; thus is there wrangling in families; thus is there wordy war on account of Music, which to thousands of well-to-do and estimable citizens is nothing but a succession of more or less displeasing sounds.

* * *

The symphony in F minor by Strauss, which first called marked attention to the composer, was an orthodox work. It was cast in the traditional mould. It was in no wise revolutionary. Themes were conscientiously developed, the spirit was respectful and serious, and there was a technical facility unusual in such a young man. Here was a composer who had been brought up on the classics, knew his Brahms, and was without any pronounced individuality

It was the year 1885 that Strauss became intimate with a man who influenced him mightily. This man was Alexander Ritter.* "Before I knew Ritter," says Strauss, "I had been brought up in a severely

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichman," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902.

"Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. Before that Ritter was known here as the author of the poem published in the score of Strauss's "Death and Transfiguration," a poem written *after* the music had been composed. A life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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classical school. I had been nourished exclusively on Haydn, Mozart, and Beethoven; and then I became acquainted with Mendelssohn, Chopin, Schumann, and Brahms. It is through Ritter alone that I came to understand Liszt and Wagner."

Strauss journeyed to Rome and Naples. The result of his impressions was the symphonic fantasie, "Aus Italien" (1886). The composer gave an explanatory title to each of the four movements. Yet this step toward programme music was a modest one. The indications were of the nature of those inscribed by Beethoven in his "Pastoral" symphony. Suddenly Strauss began his cycle of "Tone-poems" with "Macbeth" (1886–87). There is no explanation or guide except the word "Macbeth," written over a theme, and later in the work the annotation "Lady Macbeth" and a quotation from the tragedy (Act I., scene v.). This score was dedicated to Ritter. Then followed "Don Juan" (1887–88), a musical gloss on Lenau's poem; "Tod und Verklärung (1888–89); "Till Eulenspiegel's lustige Streiche" in rondo form, after an old Rogue's tune (1894–95),—Strauss refused to furnish a programme for this work: "Let me leave it therefore to my hearers to crack the hard nut which the Rogue has provided for them," yet he gave a hint by pointing out the two motives, which "in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet"; "Also sprach Zarathustra" (1896), a translation into music of certain passages from Nietzsche's book of that name; "Don Quixote" (1897), fantastical variations on a theme of a chivalric character, with themes appropriate to the Don and Sancho Panza, with thoughts of the Lady Dulcinea of Toboso and the famous sheep and windmills, and hints at "the tendency of Don Quixote toward erroneous conclusions," as the indefatigable commentator, Mr. Arthur Hahn, assures us. Add to this list an opera, "Guntram" (1892–93), and pieces of smaller dimensions. Then came "Ein Heldenleben." During several of these years Strauss was exceedingly busy as a conductor, stationary and wandering.

***

A list of works by Richard Strauss which has been performed at these concerts in Boston:—

"Aus Italien," symphonic fantasia, Op. 16: December 22, 1888; January 12, 1901; March 3, 1906; third movement, March 5, 1910.

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"Don Juan," tone-poem, Op. 20: October 31, 1891; November 5, 1898; November 1, 1902; February 11, 1905; April 29, 1905 (by request); October 27, 1906; October 9, 1909.

Symphony in F minor, Op. 12: November 4, 1893; January 6, 1900.

Prelude to Act I. of "Guntram," Op. 25: November 9, 1895; November 12, 1904.

Prelude to Act II. of "Guntram," Op. 25: November 9, 1895; March 25, 1905.

"Till Eulenspiegel's lustige Streiche," Op. 28: February 22, 1896; November 25, 1899; January 6, 1906; January 25, 1908; October 30, 1909.

"Tod und Verklärung," tone-poem, Op. 24: February 6, 1897; March 18, 1899; February 7, 1903; October 21, 1905; April 21, 1906; January 2, 1909; November 26, 1910.

"Also sprach Zarathustra," tone-poem, Op. 30: October 30, 1897; March 17, 1900; February 6, 1909; January 22, 1910.

"Ein Heldenleben," tone-poem, Op. 40: December 7, 1901; November 28, 1908.

"Love Scene," from the opera "Feuersnot," Op. 50: March 8, 1902; October 10, 1908.

Burleske in D minor for pianoforte and orchestra (Heinrich Gebhard, pianist): April 18, 1903.

"Don Quixote," fantastic variations, Op. 35 (Rudolf Krasselt, violoncello; Max Zach, viola): February 13, 1904; April 23, 1910 (Heinrich Warnke, 'cellist; E. Ferir, viola).

Symphonia Domestica, Op. 53: February 16, 1907; March 30, 1907; March 19, 1910.

Song, "Serenade" (Lillian Nordica) March 15, 1902; (Marcella Sembrich, March 19, 1910).

Song, "Muttertändelei" (Muriel Foster): April 2, 1904.

Song, "Allerseelen" (Marie Rappold): November 14, 1908.

Song, "Heimliche Aufforderung" (Berta Morena): March 6, 1909.

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Humperdinck . "In a Moorish Cafe," from "A Moorish Rhapsody"

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I. Allegretto.
II. Tempo andante ma rubato.
III. } Vivacissimo. Lento e suave.
IV. } Finale: Allegro moderato.

Lalo . Symphonie Espagnole for Violin and Orchestra, Op. 21

I. Allegro non troppo.
IV. Andante.
V. Rondo: Allegro.

Humperdinck . "Tangier: A Night in a Moorish Café," from "Moorish Rhapsody"

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City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

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Baba-Yaga: A Musical Picture after a Russian Folk Tale, Op. 56.

Anatol Constantinovich Liadoff

(Born at St. Petersburg, May 11, 1855; now living there.)

This composition, published in 1905 and dedicated to Wladimir Stassoff, is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, xylophone, and the usual strings.

On a fly-leaf is an extract, printed in Russian, French, and German, from a Russian folk-tale by A. Afanassieff. It may thus be Englished:

"Baba-Yaga went down into the court, whistled—and before her appeared a mortar, pestle and broom. Baba-Yaga set out seated in the mortar, urging it on with the pestle and rubbing out the traces with the broom. . . . Soon new life stirred in the forest; the trees creaked and the dry leaves cracked."

In Russian legends the Baba-Yaga is a sort of sorceress, or demon, "who lives in a sleeping wood in a hut that stands on hens' feet. The Baba-Yaga flies through the air. On the Witches' Sabbath she rides in a mortar of glowing iron, which she pushes along with a pestle, and brushes out the traces behind her with a fiery broom." *

After a few introductory measures, with the witch's whistle in descending passage for clarinets, presto, D minor, 3-8, the chief theme is given to the bassoon. The rhythmical figure in the accompaniment has much significance in the development. The musical picture that follows is evidently suggestive of the witch's flight. Toward the end there are hints at the chief theme. The ending is pianissimo (flutes, clarinets, first violins, muted, divided, and tremulous), indicative of Baba-Yaga's disappearance.

* From Mr. Philip H. Goepp's notes to a Program Book of the Philadelphia Orchestra, October 27, 28, 1905.

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The statement is made that "Baba-Yaga" was first performed at St. Petersburg on January 17, 1905. I have not been able to verify this statement.

This composition was played in Philadelphia by the Philadelphia Orchestra as early as October 27, 1905. It has been played in several other cities, as New York, Chicago.

Many stories are told of Baba-Yaga, a passionate collector of human bones. Once on a time she met Ivan Devich, and, giving him one of her hairs, told him to tie three knots in it and blow. He, foolish, did all this, whereupon he and his horse immediately became stone. When her victims are stone, she can reduce them to convenient fragments by pounding them in her mortar. Coming across a prince, a friend of Ivan, she tried to petrify him. He pretended to be clumsy and ignorant, and persuaded the witch to show him how to tie and blow. Thus she was turned to stone, and, when the prince began to pound her, she told him how he could put his friend together again. Peasant lads fall in love with the witch's daughter, and, when the mother visits a son-in-law, all sorts of extraordinary things happen.

***

Liadoff's father and grandfather were professional musicians. His father, Constantine, a court conductor (1820–68), was his first teacher,

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for the boy showed uncommon talent at a very early age. He studied at the St. Petersburg Conservatory, and took lessons in composition of Rimsky-Korsakoff. Leaving the Conservatory in 1877, he went back the next year as assistant teacher in the lower classes for theory, and later was made professor of harmony and composition there. He has held a similar position in the Imperial Court Chapel. Glazounoff, Rimsky-Korsakoff, and Liadoff were for a time conducters of the Russian Symphony Concerts.* In March, 1908, Liadoff, Glazounoff, and other leading teachers at the Conservatory espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathies with students in political troubles, and they resigned their positions.

* For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition is introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection is of course repugnant to the general public. "A. G." adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, who were acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named "Russian," but are only the amusement of a fraction of Russian composers, members of the "Musical Left," or the "Young Russian School." Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others, are performed for the first time at these concerts, and awaken general interest; "but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere." Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia. (Rimsky-Korsakoff died June 21, 1908.)

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ORCHESTRA. First Scherzo, Op. 16; Scena: The Inn Mazurka, Op. 19; Valse Badinage; Ballade, Op. 21, B; Polonaise in memory of Poushkin, Op. 49; "Baba-Yaga," Op. 56; eight Russian Folk-songs for orchestra, Op. 58; "The Enchanted Lake," Op. 62; "Kikimora," Op. 63; Suite, "To Maeterlinck."

CHORAL. Last scene from Schiller's "Bride of Messina" for mixed chorus and orchestra, Op. 28; "Slava," for female voices, two harps, and two pianos (8 hands), Op. 47; songs for female chorus and piano, Op. 50; female chorus (in honor of W. Stassoff, 1894); music to Maeterlinck's "Sœur Beatrice,"—chorus of Beggars, "Ave Maria"; "Ave Maris Stella"; Death of Beatrice, Requiem Æternam,—Op. 60.

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Liadoff collaborated in "The Paraphrases" with Borodin; the string quartet "B-la-f"; in the "Fanfare" for Rimsky-Korsakoff's Jubilee, etc.

Liadoff's "Music Box" was first played by Alexandre Siloti in Boston on February 12, 1898. Mr. Siloti played at later recitals Liadoff's Variations on a Theme of Glinka. "Birioulki" and other pianoforte pieces have also been played in Boston.

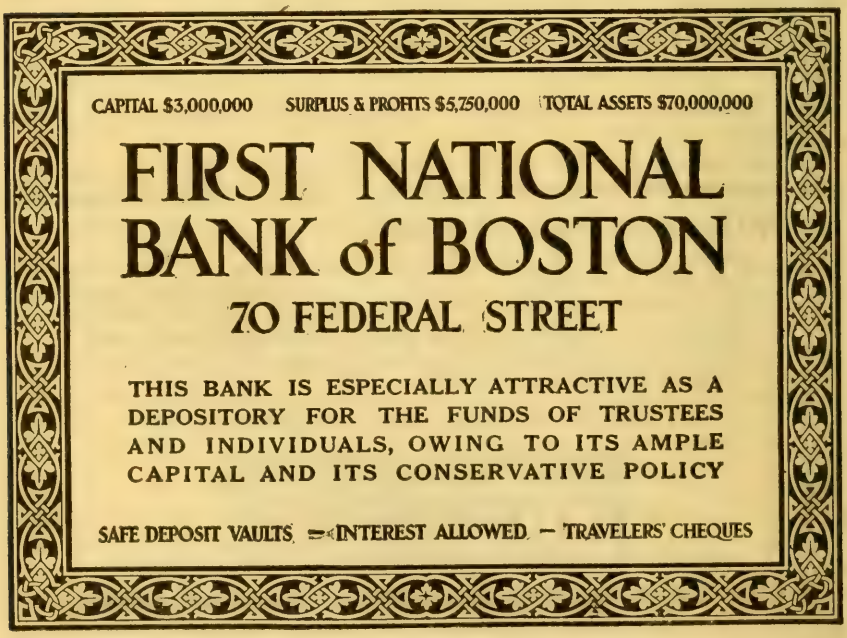
SYMPHONY NO. 2, D MAJOR . . . . . JEAN SIBELIUS

(Born December 8, 1865, at Tavastehus, Finland; now living at Helsingfors.)

This symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

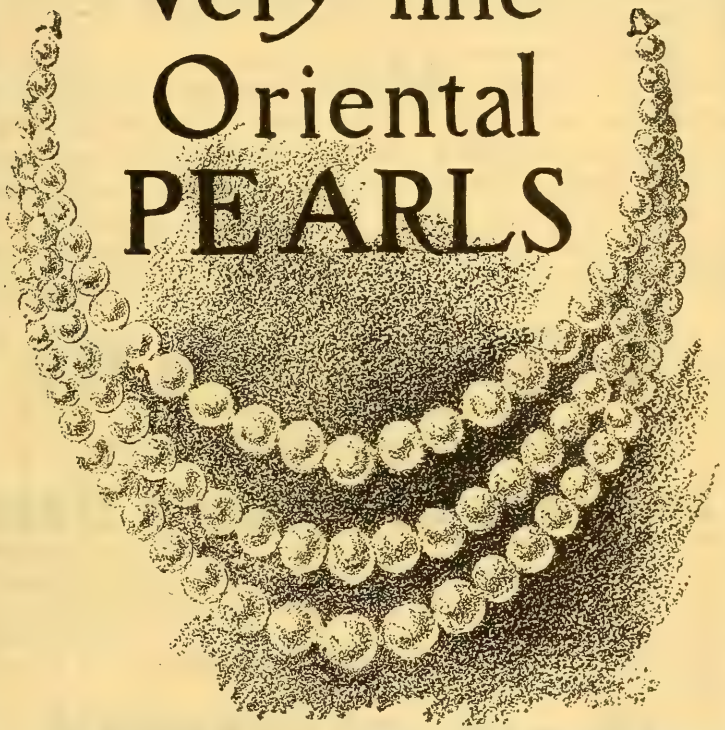
The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, March 12, 1904. The symphony was performed at a Symphony Concert, January 1, 1910.

The symphony, dedicated to Axel Carpelan, is scored for two flutes,



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two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

I. Allegretto, D major, with various rhythms, but that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings leads to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums double-basses begin *pizz.* a figure which is finally taken up by 'cellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff*, molto largamente, the second and expressive theme is sung by some of the first violins, violas, 'cellos (F-sharp major, andante sostenuto), accompanied at first by strings

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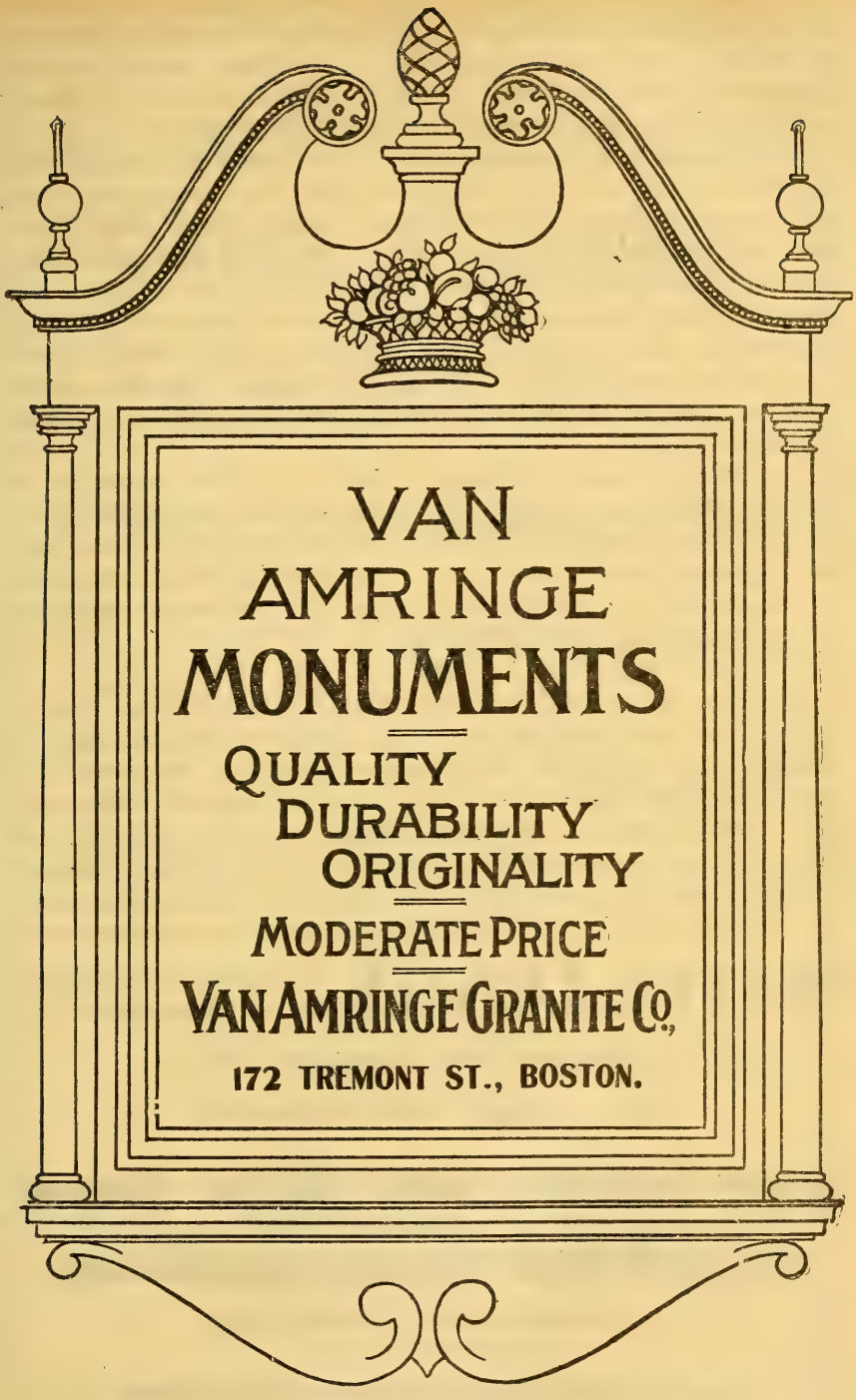
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and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and 'cellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

***

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the Helsingfors Conservatory under Martin Wegelius, then with Albert Becker and Woldemar Bargiel at Berlin (1889–90) and with Fuchs and Goldmark at Vienna (1890–91). He then returned to Helsingfors. He received a stated sum from the government, so

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that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*" *

His chief works are the Symphony No. 1, E minor, composed in 1899; Symphony No. 2, D major (1901–02); Symphony No. 3,† led by the composer in St. Petersburg in November, 1907; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela," Op. 22, No. 3, and "Lemminkäinen's Home-faring," Op. 22, No. 4); "Finlandia," symphonic poem; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "In Memoriam," funeral march for orchestra, Op. 59; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Varsang," Op. 16; "En Saga," tone-poem, Op. 9; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic Concert, November 30, 1906; Suite from the incidental music to Strindberg's fairy play, "Svanehvit," Op. 54; symphonic poem, "Nächtlicher Ritt und Sonnenaufgang," Op. 55; string quartet, "Voces intime," Op. 56; Valse Triste for orchestra from the music to Arvid Järnefelt's drama

* This stipend has been withdrawn, according to report.

† The Symphony No. 3, C major, Op. 52, was performed in New York at a concert of the Russian Symphony Society, January 16, 1908.

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***

These works of Sibelius have been performed in Boston by the Boston Symphony Orchestra:—

Symphony No. 1, E minor, Op. 39, January 5, 1907, Dr. Muck conductor.

Symphony No. 2, D major, Op. 43, March 12, 1904, Mr. Gericke conductor; January 1, 1910, Mr. Fiedler conductor.

Concerto in D minor, for violin and orchestra, Op. 47, April 20, 1907 (Mme. Maud Powell, violinist).

"A Song of Spring" for orchestra, Op. 16, November 21, 1908, Mr. Fiedler conductor.

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"Finlandia," symphonic poem, Op. 26, No. 7, November 21, 1908, Mr. Fiedler conductor; October 22, 1910.

"A Saga," tone-poem for orchestra, Op. 9, March 5, 1910, Mr. Fiedler conductor.

"Élégie and musette from suite "Christian II.," Op. 27, April 2, 1910, Mr. Fiedler conductor.

Valse Triste, Op. 44, from the music to Järnefelt's "Kuolema," April 2, 1910, Mr. Fiedler conductor.

***

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius, a Finnish Composer," 24 pages (1906), are here pertinent:—

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the

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music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees* to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finaland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose, and possessed of a latent energy which, once aroused, is not easily diverted or checked.

. . . "Many so-called Finnish folk-songs are of Scandinavian origin. That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures

* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat-sounding box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber-shops for the use of the customers. The improved gusli was played in Boston at concerts of the Russian Balalaika Orchestra at the Hollis Street Theatre, December 19, 1910, and for two weeks after.—P. H.

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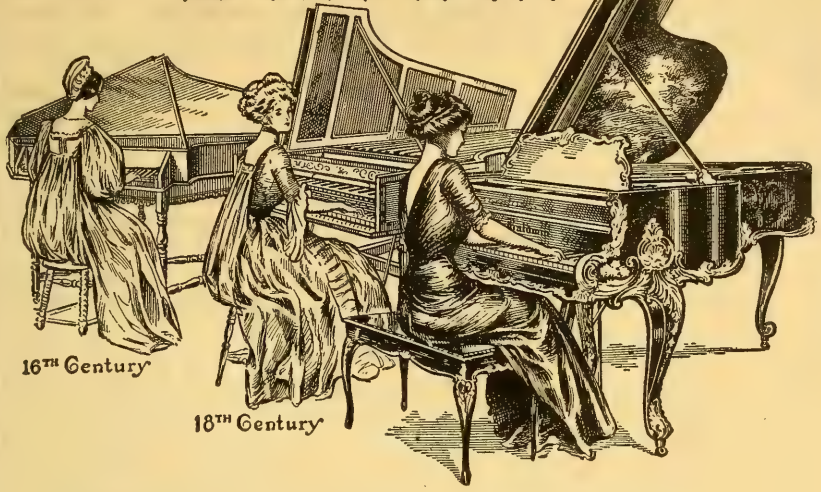
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from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm, and Järnefelt, and in the music of Sibelius.

. . . "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo:*—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos.* In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from

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being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the cor anglais. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

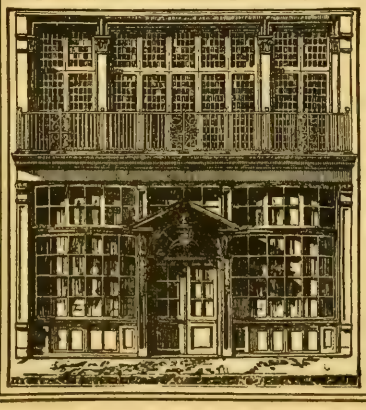
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Dr. Walter Niemann's critical remarks are also interesting: * "Sibelius's music has as its basis, first of all, nationality, pure 'home art,' to employ this misused word correctly for once. The subjects which he chooses for vocal or instrumental representation tell us that; the forms of the native runic lays, of the national epic 'Kalevala,' of the native authors Runeberg and Topelius come to life again in tones. . . . It is the music of a dreaming, melancholy deep affliction; of ardent impetuous longing for the sun; of suppressed hope, of wilful boldness —a music of the tenderest, most intimate nature-poesy, in a style of the most refined type. It has in common with the rest of Scandinavian music the closely-knit, as we are used to say—'short-breath'

* This translation into English was made by Mr. Hubbard William Harris when he was editor of the Programme Books of the Chicago (now Theodore Thomas) Orchestra.

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melody and fundamental melancholy, which latter with Sibelius, generally takes at once the tone of a veiled, reflective mood of infinity, as it spreads over the poor country of the 'thousand seas,' guided by the magical and pale-shimmering midnight sun—over the endless, unvaried moor and forest and roaring waterfalls, with their short summer. One falls directly into the train of this mood in his 'Saga' . . . one of the most magnificent, most heart-rending and strongly affecting tone-pictures of our time—in which, as one can perceive easily, Sibelius has set forth in tones for posterity the present lot of his people. . . . We do not need a 'programme' for his 'Saga' to tell us every moment what hovered before the composer. Only one thing characteristic of the young Norse school is lacking in his works—the cheerful, joyous element. Sibelius's art is profoundly, formidably earnest and serious—everything appearing gray enveloped in gray, with scarcely a gleam of sun-light to brighten the fundamental mood of longing and deep affliction. . . . Sibelius's name will never 'set' for Finland; he is her greatest national composer—her Runeberg of music. No composer has described in music the fate of an entire people more truly and sympathetically than Sibelius has done already."

***

The *Musical Courier* (London) published in 1899 a sketch of the early history of music in Finland. This article, signed A. Ingman, is of interest in connection with the performance of Sibelius's two pieces.

"For the right judgment of the character of this music a short preliminary sketch as to the origin of the people seems necessary. We learn from history that the Finns belong to a tribe of the Aryan and Turanian race, called Ugro-Finns, being first spoken of in the second century by Ptolemæus. About five hundred years later they settled on the Finnish peninsula, gradually driving the Laps, who then occupied the country, towards the North, into those regions now known as Lapland. In the twelfth century Swedish influence took root among the people, when King Erik Yedwardson undertook the first crusade to Finland, the inhabitants of which in 1157 became converts to the

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Christian faith, the two first bishops—Saint Henry and Saint Thomas—being, by the way, English by birth. By a treaty from 1323 the whole country was subdued, remaining under Swedish government until 1809, when, after several wars with Russia, Tsar Alexander I. became Grand Duke of Finland, confirming by his 'Act of Assurance to the Finnish people,' their religion, their laws, and their constitution, as runs the edict, 'for the time of his reign and the reigns of his successors.'

"The rich imagination of the Finns and their prominent mental endowments are manifested in their mythology contained in the grand national epic, 'Kalevala.' * The folk-songs testify the deep musical vein of the people. The Finnish tunes are of a simple, melancholy, soft character, breathing the air of the lonely scenery where they were first sung; for there is a profound solitude in that beautiful 'land of the thousand lakes,' as it has been called, a loneliness so entire that it can be imagined only by those who have spent some time there, an autumnal day, for instance, in those vast forests, or a clear summer night on one of its innumerable waters. There is a sublime quietude, something desolate, over those nights of endless light, which deeply impresses the native, and still more strangely touches the mind of the foreigner. At intervals such a one is overcome by those moods, often pictured in the songs, some of which are full of subdued resignation to fate, most touchingly demonstrating that the people 'learned in suffering what it taught in song.' The rough climate made the Finns sturdy in resistance, and all the hard trials which in course of time broke in upon them were braved valiantly, until better days dawned again. This theme of a 'hope on, hope ever,' is highly applicable to

* Max Müller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shahnameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washingfon, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenæum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow." The "Kalevala," translated from the original Finnish by W. F. Kirby, F.L.S., F.E.S., corresponding member of the Finnish Literary Society, was included in 1908 in Everyman's Library, and is therefore within the reach of all.—P. H.

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the nation. Even some of their erotic songs bear this feature,—the rejected lover seldom despairs,—although there are, of course, exceptions of a very passionate coloring. Many are a mere communion with the singer's nearest and truest friend,—the beauty of nature around him.

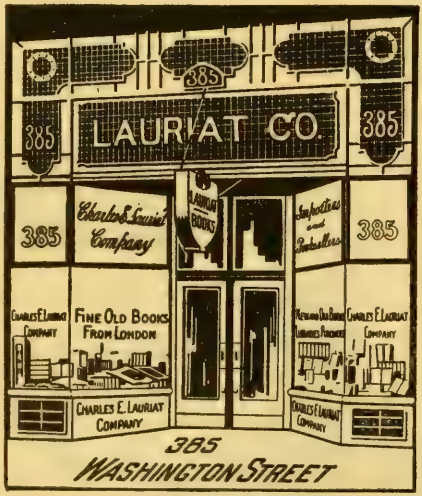
"The original instrument (constructed somewhat like a harp) to which these idyllic strains were sung is called 'Kantele.' * The national epic, 'Kalevala,' translated into English by Mr. Crawford, contains the ancient myth of the origin of this instrument, beginning with the fortieth canto.

"Wainamoinen, the inspired bard and ideal musician—thus runs the tale—out of the jawbones of a big fish had made himself an uncommonly lovely specimen of an instrument, which he called kantele. For strings he took some hairs from the mane of the bad spirit's (Hiisi's) horse, which gave it a mysterious, bewitching sound. When singing to its accompaniment, he, by his soul-compelling mighty melodies, awakened the sympathy of all beings, charming and ruling the powers of nature around him. The sun, the moon, and the stars descended from heaven to listen to the songster who was himself touched to tears by the power of his own song.

"His happiness, however, did not last very long. The harp, his

* A kantele was shown at the Paris Exposition of 1889. It was a horizontal sort of the lute as known to the Greeks. It had sixteen steel strings, and its compass was from D, third line of the bass staff, to E, fourth space of the treble staff, in the tonality of G major. Its greatest length was about thirty inches; its greatest width, about ten inches. The late General Neovius, of Helsingfors, invented a kantele to be played with a bow in the accompaniment of song. This instrument looks like a violin box; it has two strings, and requires two players, who, on each side of the instrument, rub a bow on the string nearer him. For a minute description of this kantele and the curious manner of tuning see Victor Charles Mahillon's "Catalogue du Musée instrumental du Conservatoire Royal de Musique de Bruxelles," vol. iii. pp. 9–11 (Ghent, 1900).—P. H.

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greatest comfort, was lost in the waves, where it was found by the sea nymphs and the water king, to their eternal joy. When sounding the chords to their fair songs of old, the waves carried the tunes along to the shores, whence they were distantly echoed back by the rocks around; and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the clear northern summer nights.

"Deploring the loss of his kantele, old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. There he happened to see a young birch complaining of its sad lot: in vain, it said, it dressed itself so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves, nobody enjoyed it. It was born to 'lament in the cold, to tremble at the frost' of the long dreary winter. But the songster took pity upon it, saying that from it should spring the eternal joy and comfort of mankind, and so he carved himself a new harp from the tender birch-tree's wood. For chords he asked the tresses of a beautiful maiden, whom he met in the bower waiting for her lover. By means of this golden hair, her languishing sighs crept into the instrument, which sounded more fascinating than ever the old one did. This restored to the bard the full possession of his supernatural power. His success henceforth was something unheard of.

"The following cantos may be regarded as proofs of the influence of Christianity upon the epic: A maiden, Mariatta, and a child (the Virgin Mary and Christ) came to deprive the bard of his reign. He found that his time had come to an end, and he once more took his harp. He sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the unfathomable depth of space, bequeathing his harp, as a remembrance of him, to his own people for their everlasting bliss.

"The period of musical culture in Finland may be said to have begun when in 1790 the first musical society was founded by members of the University under the leadership of K. V. Salgé. His successor, Fredrik Pacius, was the founder of the national musical development, and to him the merit is due of having given the Finns their beautiful national

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anthem. Their enthusiasm knew no bounds when, on the solemn never-to-be-forgotten May festival, 1848, this song was first heard in the park of Kajsaniemi, near Helsingfors. The spontaneous inspiration of the music, borne along and carried away by the glowing patriotic spirit of Runeberg's poem 'Wartland,' makes the composition immortal. As long as the Finnish nation exists 'Wartland' shall never lose its magnetism and its elevating sway over the hearts of the people." *

Let us add to the sketch of Ingman. For much of the information about the present condition of music in Finland we are indebted to Dr. Karl Flodin, of Helsingfors.

The national epic, "Kalevala," and the lyric poems known under the collective name "Kanteletar" were first transcribed and arranged by Elias Lönnrot (1802–84). The first composer who was born in Finland and made a name for himself was Bernhard Crusell (1775–1838), who lived for the most part in Sweden and Germany. A famous clarinetist, he set music to Tegnér's "Frithjof," and he wrote an opera, "Die kleine Sklavin."

The father of Finnish music was Pacius, to whom reference has already been made. His son-in-law, Dr. Karl Collan (1828–71), wrote two popular patriotic marches with chorus, "Wasa" and "Savolaisen laulu." Filip von Schantz (1835–65), conductor, composed

* Pacius was born at Hamburg in 1809; he died at Helsingfors in 1891. A pupil of Spohr, he was an excellent violinist, and he was active as composer and conductor. He founded orchestral and choral societies at Helsingfors, and was music teacher at the University. His "Kung Carls jakt," produced in 1852, was the first native Finnish opera. His opera "Loreley," produced in 1887, was more in accordance with the theories of Wagner. Pacius wrote a lyric "Singspiel," "The Princess of Cyprus," a symphony, a violin concerto, choruses, songs, etc. His hymn, "Suomis Sang" (text by the Finnish poet, Emil von Qvanten), is, as well as his "Wartland" ("Our Country"), a national song.—P. H.

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cantatas, choruses, and songs. Carl Gustaf Wasenius, of Abo, which was formerly the capital of Finland, conductor, composer, and director of an organ school, died an old man in 1899. Conrad Greve, of Abo, who wrote music to Fredrik Berndtson's play, "Out of Life's Struggle," died in 1851, and A. G. Ingelius, a song writer of wild talent, died in 1868. Other song writers were F. A. Ehrström (died in 1850), K. J. Möhring (died in 1868), teacher and conductor at Helsingfors, Gabriel Linsen, born in 1838.

Richard Falten, born in 1835, succeeded Pacius as music teacher at the University of Helsingfors. He founded and conducted a choral society; he is an organist and pianoforte teacher. He has composed a cantata, choruses, and songs.

Martin Wegelius, born in 1846, is director of the Music Institute of Helsingfors, which is now about twenty years old. Busoni once taught at this Institute. Wegelius has composed an overture to Wecksell's tragedy, "Daniel Hjort," cantatas, choruses, and he has written treatises and a "History of Western Music."

Robert Kajanus, born in 1856, is the father and the conductor of the Philharmonic Society of Helsingfors. He has made journeys with this orchestra and Finnish singers in Scandinavia, Germany, France, and Belgium, and with his symphony chorus he has produced at Helsingfors Beethoven's Mass in D, Berlioz's "Romeo and Juliet" and "Damnation of Faust," Bach's Mass in B minor, and other works of importance. Among his own compositions are the symphonic poems, "Kullervos Trauermarsch" and "Aino," illustrative of subjects in the

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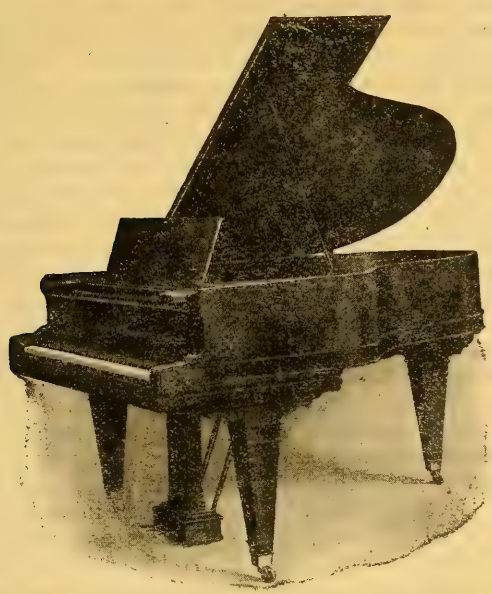
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"Kalevala"; Finnish Rhapsodies; an orchestral suite, "Recollections of Summer," which are founded on folk-songs or folk-dance rhythms.

Armas Järnefelt, born in 1869, has composed orchestral suites, symphonic poems, as "Heimat-Klang," overtures, the prelude "Korsholm," etc. The death of Ernst Mielck, who died at Locarno in 1899, at the age of twenty-two, was a severe loss, for his orchestral compositions, among them a symphony, had attracted marked attention. Mielck studied in St. Petersburg the pianoforte with Tietzes, and studied at Berlin (1890–94) with Ehrlich, Radecke, and Bruch. His Symphony in F minor, Op. 4, the first Finnish one, was composed in 1897 and revised in 1899 for Dresden. He also wrote a "Dramatic" overture, Op. 6, a Fantasia for pianoforte with orchestra, Op. 9, a "Finnish" suite, Op. 10, for orchestra, and other works of merit. He left in manuscript an overture to "Macbeth," Op. 2, and a violin Concerto in D major, Op. 8. His music, as a rule, was intended to illustrate Finnish life and to glorify his country. Oskar Merikanto, born in 1868, has composed an opera, "The Maiden of Pohja,"* and songs; Erik Melartin, born in 1875, who studied under Wegelius and afterward at Vienna and in Italy, has written songs and a Symphony in C minor, which was played at Helsingfors in a revised form in the season of 1905–06. Dr. Ilmari Krohn, a music teacher at the University, has composed motets and instrumental works; Emil Genetz, born in 1852, has written choruses for male voices, among them the patriotic hymn, "Herää Suomi!" ("Awake, O Finland!"); and Selim Palmgren, born in 1878, has composed songs and pianoforte pieces, among them a concerto produced at Helsingfors in the season of 1904–05. Karl Flodin, the most distinguished music critic of Finland, born in 1858, has composed: "Helen," a dramatic scene from Goethe's "Faust," for soprano and orchestra; "Cortège," for wind instruments; "Sommernacht," for mixed chorus; "Auf der Fraueninsel," for male chorus; stage music for Hauptmann's "Hannele," etc.

Wegelius, Kajanus, Krohn, and Merikanto studied at Leipsic, and

* "Pohian Reito" was performed at Wiborg in June, 1908, and has been announced for performance at Helsingfors.

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Kajanus with Svendsen when the latter was living at Paris. Järnefelt studied with Massenet.

Finnish singers. Johanna von Schoultz in the thirties of the last century sang successfully in European cities, but she fell sick, left the stage, and died alone and forgotten in her native land. Ida Basilier, an operatic coloratura singer, now lives in Norway. Emma Strömmer-Achté, herself a successful singer, is the mother of Aino Achté (or Ackté), formerly of the Paris Opéra and of the Metropolitan, New York. Aino was born at Helsingfors, April 23, 1876, studied at the Paris Conservatory, where she took the first prize for opera in 1897, and made her début as Marguerite at the Opéra, Paris, October 8, 1897.* Her younger sister Irma is also a singer of reputation in Europe. Emma Engdahl-Jägersköld created the part of Loreley in Pacius's opera, and has sung in Germany. Alma Fohström-Rode,† a member of the Moscow opera, has sung in other countries, especially in Germany. Elin Fohström-Tallqvist, a coloratura singer, is her sister. Hortense Synnerberg, mezzo-soprano, has sung in Italy and Russia.‡ Maikki Järnefelt is known in German opera houses, and Ida Ekman is engaged at Nuremberg. Adée Leander-Flodin, once of the Opéra-Comique, Paris, has made concert trips in Scandinavia and South America.

* Aino Ackté appeared with the Metropolitan Opera House Company at the Boston Theatre in 1909 as Elsa (April 4), Juliet (April 9), Marguerite (April 13), Elisabeth (April 14).

† Alma Fohström made her first appearance in the United States at the Academy of Music, New York, as Lucia, November 9, 1885. She sang at the Boston Theatre in 1886; Zerlina in "Fra Diavolo," January 5, 13; Maritana (in Italian), January 7; Margherita in Gounod's "Faust," January 11; and Martha in Flotow's opera, January 16. She also sang in a Sunday night operatic concert.

‡ A Mme. Synnerberg visited Boston in March, 1890, as a member of the Abbey, Schoeffel, and Grau Company, and sang the parts of Emilia in Verdi's "Otello" and Azucena.

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Filip Forstén became a teacher in Vienna, Hjalmar Frey is a member of the Court Opera of St. Petersburg, and Abraham Ojanperä now teaches at the Music Institute of Helsingfors.

Karl Ekman and Mrs. Sigrid Sundgrén-Schnéevoigt are pianists of talent, and the husband of the latter, Georg Schnéevoigt, is a violoncellist and a conductor of repute.

There are many male choruses in Finland. The "Muntra Musikanter," led by Gösta Sohlström, visited Paris in 1889. A picked chorus from the choral societies gave concerts some years ago in Scandinavia, Germany, and Holland. The churches all have their choir of mixed voices and horn septet. At the Music Festival at Helsingfors in 1900 about two thousand singers took part.

Mr. Charles Gregorowitsch, a Russian by birth, for some years concert-master at Helsingfors, gave a recital in Boston, February 27, 1897, and played here at a concert of the Boston Symphony Orchestra, December 7, 1901.

Mr. Mischa Elman, violinist, was born on January 20, 1892 (the date 1891 is also given), at Stalnoje in the Government of Kiev, Russia. "His father, as schoolmaster, recognized the boy's great talent, and at the age of five Mischa played before a select audience at a concert arranged by the President of the village, a lady of nobility, when the youthful performer astonished his hearers by playing several pieces on a small violin. He had no knowledge of notation, but played by ear familiar and popular pieces which his father had previously played to him." His father finally succeeded in taking his son to Odessa and in gaining his admission to the Imperial Music School of that city. He was there taught the violin by Fidelmann, and his extraordinary ability became known outside of Russia. Early in 1903 Leopold Auer invited him to St. Petersburg to study with him.

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He then played in public for the first time early in October, 1904, at a concert of the German Singing Club in St. Petersburg, and ever since has led the life of a virtuoso.

His first performance in Berlin was on October 15, 1904. His first public appearance in England * was at one of Charles Williams's concerts in London, March 21, 1905, when he was hailed as a great and mature violinist at the age of thirteen. He played in the United States for the first time at a concert of the Russian Symphony Society in New York, December 10, 1908 (Tschaikowsky's concerto). His first recital in New York was on December 17, 1908.

He played for the first time in Boston at a concert of the Boston Symphony Orchestra, January 2, 1909 (Tschaikowsky's concerto, Op. 35). He gave recitals in Jordan Hall, January 12, 1909; in Symphony Hall, February 1, March 20, 1909. He played at a concert given on April 4, 1909, in aid of the Pension Fund, Beethoven's concerto and Saint-Saëns's Introduction and Rondo Capriccioso. His first appearance in Boston in the season of 1909–10 was at Mrs. Hall McAllister's Morning Musical at the Hotel Somerset, December 27, 1909. On January 8 he played Dvořák's Concerto in A minor at a concert of the Boston Symphony Orchestra. He gave recitals in Symphony Hall on January 18 and February 14, 1910.

Mr. Elman has made transcriptions for violin and pianoforte of pieces by Gosseo, Veracini, Tartini, Gluck, Lulli, d'Auvergne, Masciti, Corelli, Lolli, Mouret, Leclair, Rousseau, Hellendaal, Giardini, Sammartini: "Transkriptionen klassicher Stücke," 16 pieces in all.

* Elman played a few evenings before in London at Lady Palmer's "At Home" at the Salle Erard.



Spanish Symphony for Violin and Orchestra, Op. 21.

Édouard Lalo

(Born at Lille, January 27, 1823; died at Paris, April 22, 1892.)

Lalo's "Symphonie Espagnole" was played for the first time at a Colonne concert at the Châtelet, February 7, 1875. The solo violinist was Pablo de Sarasate, to whom this work, as well as Lalo's Violin Concerto, Op. 20, is dedicated.

The orchestral part of this concerto symphony is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, snare-drum, triangle, harp, and strings.

***

The first movement of this violin concerto, Allegro non trappo, in D minor, 2-2, begins with preluding by orchestra and solo instrument on figures from the first theme. The orchestra takes up the theme fortissimo and develops it as an introductory ritornello; but, after the theme is developed, the solo violin enters, takes up the theme and develops it in its own way. Passage-work leads to a short tutti, which announces the second theme, played in B-flat major by the solo instrument. There is no real free fantasia; the development of the third part, however, is more elaborate than that of the first. The second theme comes in D major. There is a short coda on the first theme.

II. Scherzando, allegro molto, G major, 3-8. This movement begins with a lively orchestral prelude. The solo violin has a cantabile waltz theme, which is developed at some length. Figures from the orchestral prelude keep appearing in the accompaniment. There is a second part, full of capricious changes of tempo and tonality. The third part is virtually a repetition of the first. This movement is omitted at this concert.

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III. The Intermezzo, allegretto non troppo, in A minor, 2-4, is often omitted.

IV. The Andante, in D minor, 3-4, opens with an orchestral prelude in which a sustained melody is developed in full harmony by wind instruments, then by strings. The solo violin has the chief theme in the movement, a cantilena, which is developed simply. The second theme, announced by the solo instrument, is more florid. The first theme returns, and there is a short coda.

V. The finale, a Rondo, allegro, in D major, 6-8, begins with a vivacious orchestral prelude. The solo violin enters with the saltarello-like chief theme. The development of this theme, with figures from the prelude as important parts of the accompaniment and with one or two subsidiary themes, constitutes the whole of the movement.

This "Spanish Symphony" was first played in Boston at a Symphony Concert by Charles M. Loeffler, November 12, 1887. It has been played at these concerts by Mr. Loeffler, February 8, 1890; by Mr. T. Adamowski, March 13, 1897, March 10, 1900, March 12, 1904; and Mr. Fritz Kreisler, November 30, 1907.

***

Lalo belonged to a highly respectable family that went from Spain to Flanders in the sixteenth century. He was thoroughly educated. His parents did not wish him to be a musician, but finally allowed him to study the violin and harmony with a German named Baumann at the Conservatory of Music at Lille. Lalo afterward went to Paris, and entered the class of Habeneck at the Conservatory of Music to perfect himself as a violinist. Not staying long at the Conservatory, he took lessons in composition of Schulhoff, the pianist, and Crèvecœur. He earned his living by playing the viola in the Armingaud-Jacquard Quartet. This Quartet was organized in 1855. Its programmes were chiefly of chamber music by leading German composers, for those were the days when the romances of Loïsa Puget, and variations of themes from popular operas, were in favor, while chamber music was little cultivated or esteemed in France. The concerts of this Quartet were in fashion, however, for many years.

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Lalo's first compositions were pieces for the violin and piano (Op. 1, 2, 4, 5, 6); a trio, C minor, classical in form and influenced by Beethoven (Op. 7); two melodies for baritone (1848); "Le Novice," a scene for baritone (1849); six romances with words by Béranger (1849); six melodies with text by Victor Hugo (published in 1856); a sonata for pianoforte and violin, Op. 12; two pieces for pianoforte and violoncello, Op. 14; an Allegro in E-flat major for pianoforte and violoncello; "Soirées Parisiennes," three pieces for violin and pianoforte; a second trio in B minor; a sonata for pianoforte and violoncello.

Several of his works were played at a concert of the Armingaud-Jacquard Quartet in April, 1859: the Allegro for pianoforte and violoncello, the second trio, and a string quartet in E-flat major, which was originally Op. 19, but afterward rewritten and published in a new form as Op. 45 in 1888. The great public did not know him, but musicians respected him, and some of his compositions were played in Germany before they were played in France.

A period of discouragement and inaction followed. He gave up composition, married in 1865 one of his pupils, Julie Marie Victoire Bernier de Maligny, a handsome contralto often heard at the concerts of the Société Nationale, and contented himself with playing in concerts of chamber music.

In 1867 the Minister of State proposed a competition for an opera. Beauquier gave the libretto of an opera in three acts, "Fiesque," founded on Schiller's "Fiesco," to Lalo. The prize was awarded to Phillipot, as we shall see hereafter.

Soon after 1870 there was rivalry among French composers of orchestral and chamber music. Lalo took courage, and girded up his loins. His style became more individual, bolder. His violoncello sonata was played on January 27, 1872, at a concert of the Société Nationale. Several songs are of this day: Trois Mélodies with words by Alfred de Musset—"À une fleur," "Chanson de Barberine," "La Zuecca"; "Le Fenaison" and "L'Esclave" (words by Gautier); and "Souvenir" (words by V. Hugo). A Divertissement for orchestra was performed at the Cirque d'Hiver, January 12, 1873. Received coldly at the first performance, it was redemanded at the concert of



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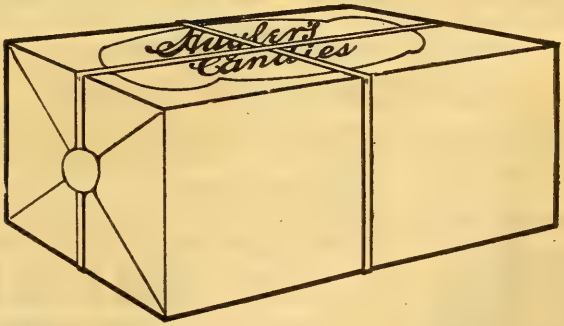
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Then came the performance of the Concerto for violin, Op. 20. The "Symphonie Espagnole," first played by Sarasate on February 7, 1875, at a Châtelet Concert, made Lalo still more famous; but it was not till his opera "Le Roi d'Ys" was produced at the Opéra-Comique in Paris, May 7, 1888, that he was popularly recognized as one of the first of French composers,—a position that he still holds,—and not without reason did Hans von Bülow, writing a letter to *Figaro* apropos of the Alsace-Lorraine question, sign himself "The friend of Berlioz, Lalo and Saint-Saëns." When this opera was produced and Lalo's fame established, the composer was sixty-five years old.

* * *

Before he was applauded as the composer of "Le Roi d'Ys," Lalo met with various and cruel disappointments. Opposed to any concession or compromise, not knowing how to scheme or fawn, he was not the man to be welcomed by managers of opera houses. He was not in the habit of writing salon music, so his name was not known to amateurs. When a ballet-master of the Opéra urged him to study Adolphe Adam as a model, Lalo replied: "Do you think I am going to make music like that of 'Giselle' * for you?"

Lalo was obliged to be satisfied with playing in chamber concerts, until a competition, proposed in 1867 by order of the Minister of State, gave him an opportunity, as he thought, of showing what he could do in dramatic music. Beauquier wrote the libretto of an opera in three acts, "Fiesque," founded on Schiller's "Fiesco," and Lalo set music

* "Giselle, ou les Willis," a fantastical ballet in two acts, book by Théophile Gautier and H. de Saint-Georges, music by Adolphe Adam, was produced at the Opéra, Paris, June 28, 1841, with Carlotta Grisi as chief dancer. The ballet had a great success, and was considered as the masterpiece of this art in France until the appearance of Delibes' "Coppelia" (1870) and "Sylvia" (1876). The Russian Imperial Ballet headed by Miss Pavlowa and Mr. Mordkin revived it at the Boston Opera House, December 31, 1910.

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to it, but the prize was awarded to Jules Phillipot (1824–97) for his "Le Magnifique," an opéra-comique in one act which was not performed until 1876 at the Théâtre Lyrique, when it was judged wholly unworthy of the honor. There was talk of producing "Fiesque" at the Opéra, but Lalo addressed h mself to the Monnaie, Brussels. Just as the opera was about to be performed at the Monnaie, the director, Vachot, died. Lalo published the score; fragments of it were played in concerts in Paris, and the prelude and an intermezzo were performed at the Odéon, May 4, 1873. Pages of this opera were afterwards used by Lalo in his pantomime music for "Néron" (Hippodrome, Paris, March 28, 1891). It has been said that, if the dimensions of the Hippodrome had not seriously injured the effect of some of these pages, which were originally designed for a very different purpose, this pillaging of a score that had already been published would not have shocked a musician: "He would even have congratulated the composer on having found, by an ingenious protest against the unjust forgetfulness to which an old work of genuine merit had been condemned, this means of making his music known to those who otherwise would never have heard it." (The first overture to "Le Roi d'Ys," by the way, the one played in 1876 and afterward rewritten, was originally intended for an opera planned before "Fiesque," but never published.) Lalo also used pages of "Fiesque" in his Symphony in G minor, produced by Lamoureux, February 13, 1887; the introduction to the first movement was taken from the entr'acte before the third act; the scherzo is founded on the ball scene, and an episode is the ensemble, "Unissons notre deuil," sung by Léonore, Verrina, and chorus; the theme of the adagio is a phrase of Julie, "Fiesque, pardonne moi!" in the trio of the third act. A movement in his Aubade for ten instruments is an entr'acte from "Fiesque"; but the best pages of "Fiesque" were used in the opera, "La Jacquerie," to which I shall refer later. This custom of using pages of one opera or oratorio for another was common among composers of the eighteenth century, and was observed by Rossini with Olympian indifference, as when he used the crescendo in the "Calumny" aria in "Il Barbiere di Siviglia" for the entrance of the Moor in the last act of "Otello." Composers of a later date have not been squeam-

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ish in this respect: thus the music of the Soldiers' Chorus in "Faust" was written by Gounod for Cossacks in an opera with a book by Henri Trianon, entitled "Yvan de Russie," or "Yvan le Terrible";* and the romance of Micaëla in the third act of "Carmen" was composed by Bizet for an opera, "Griselidis," with a libretto by Sardou.† Lalo was given to quoting from himself. The song in which Mylio tells of his love to Rozenn in "Le Roi d'Ys" is taken from "Fiesque," and a broad phrase from the introduction of the "Concerto Russe" (1881) is given to the brass after the chorus of victory in the second act of "Le Roi d'Ys."

Little time was given to Lalo for the composition of his ballet, "Namouna." Obliged to write the music in four months, he worked on it fourteen hours a day, when he was fifty-eight years old. He had a stroke of paralysis at a rehearsal. The work was nearly completed, and Gounod, fond of Lalo, begged to be allowed to orchestrate the last scenes. But there were other trials for Lalo, who saw a performance of his "Roi d'Ys" indefinitely postponed. After Gounod had completed his task of affection, there came up a question of a cigarette.

In a scene of seduction in the first act of "Namouna" Mme. Sangalli, the chief dancer, was expected to light and smoke a cigarette while dancing. "She had made praiseworthy attempts to accustom herself to smoke and was at last sure of herself," when the dancer Mérante demanded that this effect should be cut out on the ground that he should use it himself in the scenario of a ballet about to be performed, although the effect was "invented" by Petipa, not by him. There were threats of a lawsuit. Vaucorbeil, the director of the Opéra, was afraid of danger through fire. At last it was decided that Mme. Sangalli should roll the cigarette, but not light it. "Namouna" was announced for performance, but Mme. Sangalli injured a foot, and the performance was postponed. There were then cruel rumors to the

* This score was nearly completed in 1857, and Paris journals announced that Gounod had read or, rather, sung it to Royer, director of the Opéra. The work was never performed, but Gounod used pages of it in other operas.

† Bizet destroyed the scores of his "Guzla de l'Émir," "Ivan le Terrible," "La Coupe du Roi du Thulé." He had dreamed of "Namouna," "Calendal," and he worked some on "Clarisse Harlowe." Fragments of "Griselidis," which he began in 1871, and of "Le Cid," were found after his death, but he sketched his ideas in hieroglyphics which were unintelligible to others. After the production of "Carmen" he was busied especially with "Clarisse Harlowe," and he was thinking of putting music to Léon Halévy's "Les Templiers."

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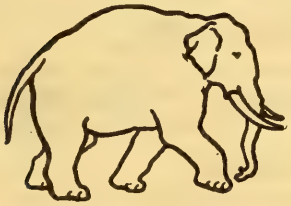
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effect that the music had been found inadequate. Meanwhile friends of Ambroise Thomas were pressing the production of "Françoise de Rimini." It was said by some of the newspapers that, if Mme. Sangalli were not able to dance, Miss Rosita Mauri would replace her. This was in 1882. She, hearing this, answered her informant: "I shall rehearse Saturday, March 4, and on Monday, the 6th, I shall dance Namouna, or I shall be dead!" She did not die: she danced Namouna on the day she named.

After "Le Roi d'Ys" made Lalo famous at the age of sixty-five, he composed a pianoforte concerto (first played by Diémer in 1889) and the music for "Néron." He then began to compose the music for a lyric drama by Mme. Simone Arnaud and Alfred Blau, "La Jacquerie," which has nothing in common with Mérimée's historical drama except the title and the scene of action. Lalo had another paralytic stroke, and he died having sketched only the first act of this opera, which was completed after his death by Arthur Coquard and produced at Monte Carlo, March 8, 1895. There was a performance at Aix-les-Bains the same year. The first performance in Paris was at the Opéra-Comique, December 23, 1895, with Miss Delna, Miss Kerlord, Jérôme, Bouvet, Hermann-Devries, Dufour, and Belhomme as the chief singers. At Monte Carlo the chief singers were Mme. Deschamps-Jehin, Miss Loventz, Jérôme, Bouvet, Ughetto, Declauzens, and Lafon. The music of Lalo made little effect.

Disappointment followed Lalo to the end. He was not chosen a member of the Institute, for he would not pull wires for an election. He did not finish his last opera. His death during the commotion excited by dynamiters at Paris awakened little attention, and there were no funeral eulogies in the journals; but nearly all the French musicians of renown were present at his burial, and thus paid tribute to a composer of the highest character and talent. (See the biographical sketch of Lalo by Georges Servières in "La Musique Française Moderne," Paris, 1897, and that by Hugues Imbert in "Nouveaux Profils de Musiciens," Paris, 1892.)

Lalo's personality during his later years has been described as follows:



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Slight in stature, he limped a little as the result of paralysis, which attacked him during the rehearsals of "Namouna." He was otherwise of distinguished appearance,—fastidious in dress, with a good deal of color in his cheeks, bright-eyed, with snow-white hair and a white beard and moustache, "which gave him the appearance of an Austrian diplomat." His judgment of contemporaneous musicians was spiced with, which was at times malicious. He thought unfavorably of much of the music that was heard in the opera house, but he was not in sympathy with German radical theories concerning the music-drama. His temperament was French; he was honest, and he insisted on clearness in art.

* * *

The following compositions by Lalo have been performed in Boston at concerts of the Boston Symphony Orchestra:—

Concerto for violin, Op. 20, December 24, 1910 (Sylvain Noack, violinist).

Symphonie Espagnole, Op. 21: November 12, 1887 (Charles M. Loeffler); February 8, 1890 (Mr. Loeffler); March 13, 1897 (Timothée Adamowski); March 10, 1900 (Mr. Adamowski); March 12, 1904 (Mr. Adamowski); November 30, 1907 (Fritz Kreisler).

Fantaisie Norvégienne for violin and orchestra, December 20, 1884 (Charles M. Loeffler, violinist).

Concerto in D minor for violoncello and orchestra: October 21, 1899 (Elsa Ruegger); October 19, 1901 (Jean Gerardy).

Rhapsody in A for orchestra: December 22, 1888; April 4, 1891.

Suite, "Namouna," January 4, 1896.

Overture to "Le Roi d'Ys": November 21, 1891; December 24, 1892; November 23, 1907.

Aubade from "Le Roi d'Ys," December 22, 1904 (Charles Gilibert, baritone).

The Symphonie Espagnole, Fantaisie Norvégienne, violoncello concerto, Rhapsody, suite from the music to "Namouna," and overture to "Le Roi d'Ys" were played at these concerts for the first time in Boston.

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It is my impression that the Concerto, Op. 20, was also played here at these concerts for the first time in Boston as a whole and with orchestral accompaniment. On October 21, 1899, Miss Ruegger played for the first time in the United States.

Lalo's chief compositions for violin and orchestra are as follows:—

Concerto for violin, Op. 20 (1874).

Symphonie Espagnole, Op. 21. First performed February 7, 1875. Sarasate, violinist.

Romance-Sérénade for violin and orchestra. First performed at a concert of the Société Nationale, May 7, 1878. Paul Viardot, violinist.

Fantaisie Norvégienne. First performed at Berlin, November 29, 1878. Sarasate, violinist. (Part of this fantasia was used in Lalo's Rapsodie Norvégienne for orchestra, first performed at a concert of the Société Nationale, Paris, April 20, 1879.)

Concerto Russe for violin and orchestra. First performed at a Pasdeloup Concert, Paris, January 30, 1881. M. Marsick, violinist.

Fantasie-Ballet (posthumous). Performed early in 1900 in Paris by Joseph Debroux, violinist, at his fifth concert with orchestra in the Salle Pleyel. This piece with pianoforte accompaniment was played for the first time in Boston by Miss Marie Nichols at her concert in Chickering Hall, March 15, 1904. She also then played Lalo's "Guitare," Op. 28.

ENTR'ACTE.

BACK TO THE LAND OF COMIC OPERA.

BY JAMES M. GLOVER.

(From the London *Daily Telegraph*, October 29, 1910.)

In this column it has been frequently stated that the now fast dying-out craze for musical comedy was merely ephemeral, for its gossamer texture would not stand the wear and tear of time, like the more genuine comic opera or opera-bouffe specimen, which, on account of its

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more legitimate forms and solid structure, was certain to conquer sooner or later. Now the change has come with a rush, and that it is likely to possess staying power as well is a matter for congratulation—artistically.

If we scan to-day's theatre programmes, two specimens only present themselves of the so-called "musical comedy" which swept away the French school fifteen years ago, two instances only in London's thirty West End playhouses; and these depend for their great success mainly owing to their being built on the more improved condition which has been in evidence for some time. But the curious will notice that the prophesied return to the old love, which one expected to be to the Parisian model, has really been to its German or Viennese rival. This is all the more strange as this latter product had never before taken root successfully with English tastes, although America—with its gradually growing Teutonic population—had for years past imported direct large consignments of the works of Strauss, Millöcker, Suppé, Czibulka, and other Viennese *maestri.*

In the days when light opera prime donne bristled like diamonds in a Bond Street jeweller's window, attempts were made with Strauss's "Lustige Kriege" (The Merry War), "The Beggar Student" (Millöcker), and "Die Fledermaus" and "Fatinitza" at the Alhambra, also with "Prince Methusalem" at the Novelty, then called the "Folies Dramatiques," but no permanent good fortune ever seemed to attend any of these more solid essays, although bolstered up with many adventitious aids to help them on the road to fame, notably in the "Merry War" instance, where Mr. W. Holland's "Maid Marian" Giantess, "8 ft. high and still growing," filled the Alhambra for a short period.

Suppé's "Boccaccio" at the Comedy, with its ear-haunting "Bumpty-ra-pa-ta," made the nearest approach to popular acceptance, but even a very big cast did not save it from an early interment. But a turn has come. Perhaps the enlarged taste for foreign orchestral music has assisted the change, yet the fact remains that the Viennese method "holds the floor," and it responds nobly and creditably to the call. From all accounts the Viennese or German comic opera has come to stop.

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Commencing with "The Merry Widow," we have "The Dollar Princess," "The Waltz Dream," and "The Girl in the Train," "The Merry Peasant" in lesser degree, but, to crown all, "The Chocolate Soldier." London's successes for the last five years number six of these works, and not one French score stops the way, perhaps because Paris ten years ago also succumbed to the arrival of the "musical comedy" and the "cake-walk" play, falling a prey to the "interpolated number" concoction, so that there was no new output in the gay city to which the modern Alexander Henderson *père*, H. B. Farnie, or Robert Reece could resort for London consumption, Then, again, Audran is dead. His "La Poupée" holds the English record since "Les Cloches de Cornville," Lecocq and Louis Varney write no more, and André Messager is too engrossed in Gallic National opera functions to worry about composition, preferring a certain subsidized *cachet* to the uncertainties of music publishers' royalties.

It is only fair to state that the first break-away from the enthraldom of musical comedy in London commenced with those thoroughly artistic French works, "Veronique" and "Les P'tits Michus," yet there the French supply—or preference—ended. Now they are all "made in Germany," and we return to the Teutonic model of the artistically completed work written by past masters with experience, giving us a consistent story, music, and interpretation. The young foreign student studies these models more seriously, with the result before stated. It is really taken so seriously on the Continent that here in London, on the first night of the production of "The Merry Widow," the composer wished to make a special appointment "Pour signer ma partition," the idea being that once "signed" nothing else could be added or altered without his permission.

The musical comedy boom, now dead, opened up horrible possibilities. Many of the scores (save the mark!) were supplied by pianist virtuosi, hardly one of whom knew the capacity of any orchestral instrument or comprehended its tone value. The orchestration—the pride and honor of all composers—was, except in two or three instances, invariably done by a music-shop hack miles away from the scene of production, with an academic accuracy for mingling the bunches of wood, brass, and strings in any score, but with absolutely no idea as to the relative punctuality of stage and orchestra, the acoustics of

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the building where it was performed, or the capacity of the artists' voices by whom it was sung.

It opened up the field to any dilettante amateur, it robbed the stage of its proper lyric songsters, and it dispensed with the Arthur Sullivans, the Alfred Celliers, the Edward Solomons, the Meyer Lutzes, and others who had made the stage a practical life study.

Soon matters changed. The music publishers soon found it out, too, —for in the old days the separate numbers were of such value to them that it was the music publisher who first bought the performing rights of the works and governed their performance. It was the "Éditeur" who ruled the roost, as he did not allow an interpolated number—unless he was also the publisher. A flash-in-the-pan success, such as "Her golden hair was hanging down her back," "Sister Mary Jane's Top Note," or "Mary was a Housemaid," could not be looked upon as concert-room desirables or the most tasteful musical features of a Mayfair "At Home." They served their season and were heard of no more, and yet "Madame Favart's" "Convent Song" and hundreds of other genuine compositions still hold the concert platform, and are a source of small but regular income to the publisher.

In Paris, too, the end of merely frivolous music is in sight. Three theatres *de genre* now announce revivals of old comic operas. Leopold Wenzel, hero of fifty operas in France and fifty successful ballets in Leicester Square, returns to his former love, and signs a new ballet at Olympia. Even the "Revue" is not so popular, and a general tendency upwards is noticeable.

A natural *sequitur* will be the finding of competent prime donne. In the former days, with the better works, we had such stars as Selina Dolaro, Pattie Laverne, Pauline Rita, Kitty Munroe, Florence St. John, Cornelie d'Anka, Violet Cameron, Camille d'Arville, Tilly Wadman, and Marie Tempest, all coruscating in an operatic firmament. One is afraid that the same plethora of talent does not now exist, but this really is to be attributed to the absence of the means of introduction to the public. That fault is now evidently to be remedied. The more serious work is forcing its way ahead. Given the opportunity, the talent will

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soon arrive. It was not wanting before, and it will come again. In one instance very lately this is proved. Clever artists who have in other works of a more frivolous nature not made any commanding lasting success for years have in a recent genuine musical production found that they were equal to the demand. The occasion had arisen, and they are now the talk of London. We also have it even on record that a well-known artist found that the only open door to making a success as Siegmund in "The Valkyrie," at Covent Garden, was through the singing of a tinkling polka in a West End musical play.

"TANGIER: A NIGHT IN A MOORISH CAFÉ," FROM "MOORISH RHAPSODY" . . . . . ENGELBERT HUMPERDINCK

(Born at Siegburg-on-the-Rhine, September 1, 1854; now living in Berlin.)

From 1885 to 1887 Humperdinck taught at the Conservatory in Barcelona. This sojourn, with excursions through Southern Spain and to the North African coast, inspired in after-years the "Moorish Rhapsody."

The first two movements, "Tarifa: Elegy at Sunset" and "Tangier: A Night in a Moorish Café," were written for the Leeds (England) Festival, and they were performed there, under the direction of the composer, October 7, 1898. These movements were played at Heidelberg in November of that year. Humperdinck added the third movement, "Tetuan," and the rhapsody was first played in its complete form at Frankfort-on-the-Main, February 17, 1899. The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 28, 1899, when the three movements were played. The first two movements were played at one of the orchestra's concerts on May 3, 1902.

Three poems by Gustav Humperdinck are published on a fly-leaf of the full score. The second may be paraphrased as follows:—

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He sings the hero songs of Seville and Grenada, and with mad enthusiasm the hearers break out in chorus: "O Seville! O Grenada!"

See how the faces blaze when arise in the memory the lost paradises, the superb and splendid palaces, the delectable pleasure gardens of love.

Then sound in the ears of all as from splashing fountains the fanfares of victory and the shouting at the tournaments. O Seville! O Grenada!

The song dies away. As in a dream there is a faint babbling of the chorus. The magic spell of opium holds the enraptured. And now the candle flickers and dies in the dull closeness. Through the window glitters the sun's first ray.

"Tangier" is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

After introductory measures the chief theme is given to a bassoon, Lebhaft (Lively), E minor, 2-4, and is worked. Another motive is given to the violas, 6-8, and is also developed. There is other thematic material, fresh or derived from motives already used. The ending is quiet, with a bassoon phrase growing sleepier and sleepier.

* * *

Humperdinck intended to be an architect, but Hiller persuaded him to study music at the Cologne Conservatory. Humperdinck won the Mozart scholarship in 1876, which enabled him to study at the Munich Royal Music School; in 1878 or 1879 he won the Mendelssohn prize of seven hundred and fifty dollars in Berlin, which gave him two years in Italy. In 1880 or 1881 he was granted the Meyerbeer prize of nineteen hundred and sixty dollars. He taught at the Barcelona Conservatory (1885–87). Returning to Cologne, he was appointed in 1890 a teacher at the Hoch Conservatory at Frankfort-on-the-Main.

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In 1896 he received the title of Royal Prussian Professor. He lived for some time at Boppard-on-the-Rhine, and in 1900 he was called to Berlin as the head of an academic *Meisterschule* and as such an associate of the senate of the Royal Art Academy.

He was for a time in the employ of the publishers, Schott & Co., at Mayence; and he was the music critic for some years of the Frankfort *Zeitung*. A protégé of Wagner at Bayreuth, 1881–82, he assisted in the preparation of "Parsifal" for the stage.

He taught Siegfried Wagner composition. His chief works are "Hänsel und Gretel" (Weimar, 1893); the music to "Königskinder" (1897); to the fairy-tale, "Die sieben Geislein" (1897); "Dornröschen" (Frankfort, 1902); "Die Heirat wider Willen" (Berlin, 1905); incidental music to "Der Richter von Zalamea" (1896); Symphony in C; Humoresque for orchestra; "Moorish Rhapsody" (1898), for orchestra; "Das Gluck von Edenhall"; "Die Wallfahrt nach Kevelaar"; "Bübchens Weihnachtstraum," melodrama; "Das Wunder," text by Rainer Simons, composed for the Kaiser-Jubiläums, Stadt-Theater, Vienna (1905); "Zwei Vogellieder" (1905); stage music for Shakespeare's "Tempest," "Winter's Tale," and "Merchant of Venice" (a "Shakespeare" Suite of six movements from this music has been performed in Berlin); stage music to Shakespeare's "As You Like It" and "Twelfth Night"; songs, etc. A suite, "Tonbilder aus Dornröschen," was played at a Philharmonic Concert, Berlin, led by Mr. Nikisch, January 12, 1903.

He arrived in this country November 21, 1905, to see Mr. Conried's production of "Hänsel und Gretel" at the Metropolitan Opera House. After seeing also Niagara Falls and Washington, he sailed December 9, 1905. He visited the United States again in the winter of 1910. His "Königskinder," opera, was produced for the first time on any stage at the Metropolitan Opera House, December 28, 1910. The cast was as follows: the King's Son, Mr. Jadlowker; the Goose Girl, Miss Farrar; the Fiddler, Mr. Goritz; the Witch, Mrs. Homer; the Woodcutter, Mr. Didur; the Broom-maker, Mr. Reiss. Alfred Hertz conducted.

These works of Humperdinck have been performed in Boston:—

Opera: "Hänsel und Gretel," Hollis Street Theatre, January 21, 1896; Sir Augustus Harris's London Company (Marie Elba, Hänsel;

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Jessie Huddleston, Gretel; Jacques Bars, Peter; Mary Linck, Gertrude; Louise Meissingler, the Witch; Grace Damian, the Sandman; Edith Johnson, the Dewman). There was a comparatively small orchestra, and there had been little time for rehearsal. It was said that the score used was one condensed by the composer.

The opera in German was performed at the Boston Theatre by the Metropolitan Opera House Company, April 6, 1907. Alfred Hertz conducted, and the cast was as follows: Peter, Mr. Goritz; Gertrude, Miss Weed; Hänsel, Miss Mattfeld; Gretel, Miss Alten; the Witch, Mme. Jacoby; the Sandman, Miss Moran; the Dewman, Miss Shearman.

The opera was performed at the Boston Opera House by the Metropolitan Company, January 15, 1910. Mr. Hertz conducted. The singers were Mr. Mühlmann and Mmes. Wickham, Mattfeld (Hänsel), Alten (Gretel), Meitschik, Snelling, Sparkes.

The Prelude to "Hänsel und Gretel" was performed in Boston for the first time by the Boston Woman's Orchestra, Arthur Thayer conductor, April 30, 1895, but not with a complete orchestra. The overture was played at a Melba concert in Music Hall, November 7, 1895 (Landon Ronald conductor); at a concert of the Boston Symphony Orchestra, December 23, 1897 (Emil Paur conductor); at a Jordan Hall Orchestra concert, January 31, 1907 (Wallace Goodrich conductor); at a concert of the Boston Symphony Orchestra, December 24, 1910.

Other compositions of Humperdinck played at concerts of the Boston Symphony Orchestra in Boston:—

Humoreske, November 12, 1892, December 16, 1905.
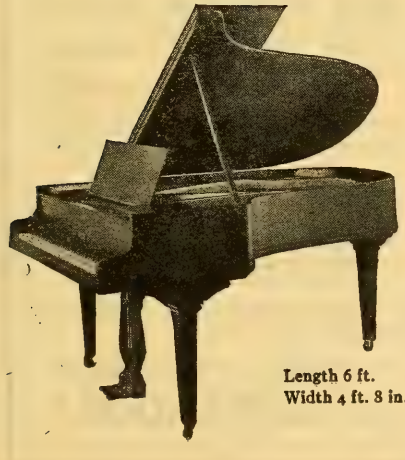
"Hänsel und Gretel," Dream Pantomime, November 2, 1895.

"Königskinder": Introduction to Act II., December 26, 1896; Introduction to Act III., December 26, 1896, December 16, 1905.

Overture to "Die Heirat wider Willen," December 21, 1907.

***

"The Pilgrimage to Kevelaar" was performed by the Cecilia Society, January 13, 1898 (Mrs. H. E. Sawyer, alto; J. C. Bartlett, tenor).



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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the

Thirteenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, JANUARY 20

AT 2.30 O'CLOCK

SATURDAY EVENING, JANUARY 21

AT 8.00 O'CLOCK

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SATURDAY EVENING, JANUARY 21, at 8 o'clock

PROGRAMME

Schubert . . . . . Symphony in C major, No. 7

I. Andante; Allegro ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

Franck . . . . . Symphonic Poem, "Le Chasseur Maudit" ("The Wild Huntsman")

Saint-Saëns . . Symphonic Poem No. 1, "Le Rouet d'Omphale," Op. 31 ("Omphale's Spinning Wheel")

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SYMPHONY IN C MAJOR, NO. 7 . . . . . FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, Jan. 31, 1797; died at Vienna, Nov. 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

* Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra 'cellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854, and the first performance at a Philharmonic Concert was on March 14, 1857.

The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early

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as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man toward the supper-table of Don Giovanni.

Schumann, after a performance of the symphony at Leipsic, wrote a rhapsody which might well take the place of an analysis:—

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands out in bold relief before us, and Fancy will

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with other composers one always fears the end, and feels often saddened by the impotent conclusion!

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lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work—words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

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***

I. The first movement opens with a long introduction, Andante, C major, 2-2. The theme is announced immediately by two horns in unison and unaccompanied. It is developed extensively by various orchestral combinations. Horn-calls are heard in the course of the development, which, in the rhythm of the dotted quarter and eighth,—afterward contracted to the dotted eighth and sixteenth,—hint, rhythmically at least, at the first theme of the main body of the movement. A crescendo leads to a climax and the change of tempo.

Allegro, ma non troppo, C major, 2-2. The first theme is immediately exposed,—"a persistent alteration of a strongly rhythmic phrase" (strings, trumpets, kettledrums), with repeated triplets in wood-wind

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against triplet arpeggios in bassoons and horns. The theme is not at once developed; it is followed by a long subsidiary theme, which, after modulations to related keys, closes in the tonic. Two measures modulate to the second theme, E minor, a melody in thirds and sixths in the wood-wind against arpeggios in the strings. The development of this theme is extraordinarily long and elaborate. A figure from the theme of the introductory Andante appears in the trombones as a counter-theme. The free fantasia is also unusually long. The third section is a regular reproduction of the first. The second theme enters in C minor. There is a long coda, Più moto, which is taken in part from the composer's earlier overture in the Italian style in D major. The coda closes with reference to the theme of the Andante introduction.

II. Andante con moto, A minor, 2-4. The form approximates both that of the sonata and of the rondo. A few introductory measures (strings) lead to the march-like first theme, played by the oboe and repeated by oboe and clarinet. There are subsidiary themes (A major and A minor), or these motives may be described as the second and third members of the first theme. The whole is repeated with more elaborate harmonization and instrumentation. A third repetition is begun, but there is a modulation to F major for the entrance of the second theme, which is developed at length. Soft chords in the strings are answered by horn tones, and there is a repetition of all that preceded the second theme, but with still greater contrapuntal elaboration. An episodic phrase for 'cellos, answered by the oboe, leads to an embroidered return of the second theme, now in A major, which leads to a long coda built on the first theme in A minor.

III. Scherzo: Allegro vivace, C major, 3-4. Mr. Edmondstoune Duncan writes, in his "Schubert," of this movement: "Schubert handles Beethoven's weapons with all apparent skill and ease. The form alone is eloquent of Beethoven, the inner spirit is wholly Franz's. Gayety and sadness are most curiously blended throughout this movement. Which predominates, it is hard to say. The opening is certainly intended humorously; but the trio, expressively played, might

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easily draw tears." The chief theme is treated contrapuntally throughout. The trio in A major is developed to a great extent.

IV. The Finale, Allegro vivace, C major, 2-4, is in the sonata form applied as a rule to first movements. It opens with a brilliant first theme, which has been characterized as a sort of ideal quickstep. A subsidiary theme of melodious passage-work follows, and is developed to a climax, and the return for a moment of the first theme leads to a second and energetic subsidiary theme. The "initial spring" and the triplet of the first motive are almost constantly present in the development of the three motives. The second theme, G major, is a march-like melody in thirds in the wood-wind against "a galloping rhythm" in violins and violas—which is taken from the triplet of the first theme—and a pizzicato bass. The development is very long, and the free fantasia is extended. The third part of the movement begins in E-flat major, but with this exception the repetition of the first part is almost exact. The stirring coda is based chiefly on the second theme. Mr. Apthorp says in his notes on this symphony: "An enormous effect is produced by often-recurring repetitions of the first four notes of this theme by all the strings, horns, and trumpets in octaves. These frequent groups of four C's given out fortissimo remind one forcibly of the heavy steps of the Statue in the second finale of Mozart's 'Don Giovanni.'"

Mr. Duncan says of the Finale: "Almost startling is the opening theme—as if a loud cry had been uttered. The rhythm, too, which follows immediately afterwards is disquieting, and prepares the mind for a troubled mood. Long-drawn emotional passages succeed each

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other, generally delivered by the expressive wind instruments and always accompanied by the hurrying triplets of the strings. The dramatic feeling intensifies at times to a pitch of high tragedy. Indeed, the music might be a veritable ride to the abyss; but, no! the human will is the controlling power, and no tricks of Mephistopheles will here pass muster." And again: "This wonderful theme [the second], which seems almost to throb like a great heart in its singular rhythm, and surrounded as it is by a strenuous and never-ceasing undercurrent of nervous energy, dominates the greater part of the movement. And, even when the melody of the theme is no longer present, the rhythm is there. . . . The colossal proportions of the finale are well seen from the comparison of its sections; thus, the first part to the double bar occupies 386 bars; the fantasia takes another 217, and the recapitulation covers 556 more. This makes a grand total of 1,159 bars for the last movement only."

"The Wild Huntsman," Symphonic Poem.

César Auguste Franck

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

"Le Chasseur Maudit," composed in 1883, was played for the first time at a Pasdeloup concert in Paris, January 13, 1884. It was played for the first time in the United States at Cincinnati, January 29, 1898. The first performance in Boston was at a concert of the Chicago Orchestra, Theodore Thomas conductor, in Music Hall, March 26, 1898. The work has been played in Boston at concerts of the Boston Symphony Orchestra, March 2, 1901, and January 9, 1904.

The composition is based on Bürger's ballad, "Der wilde Jäger" (1785?), and the argument in prose is printed on the fly-leaf of the score. This argument may be Englished as follows:—

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"'Twas a Sunday morning; far away resounded the joyous sound of bells and the joyous chants of the crowd. . . . Sacrilege! The savage Count of the Rhine has winded his horn.

"Hallo! Hallo! The chase rushes over cornfields, moors, and meadows.—'Stop, Count, I entreat you; hear the pious chants.'—No! Hallo! Hallo!—'Stop, Count, I implore you; take care.'—No! and the riders rush on like a whirlwind.

"Suddenly the Count is alone; his horse refuses to go on; the Count would wind his horn, but the horn no longer sounds. . . . A dismal, implacable voice curses him: 'Sacrilegious man,' it cries, 'be forever hunted by Hell!'

"Then flames flash all around him. . . . The Count, terror-stricken, flees faster and ever faster, pursued by a pack of demons . . . by day across abysses, by night through the air."

The symphonic poem is scored for one piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, two bells, cymbals, triangle, bass drum, and strings.

It is divided into four sections: the portrayal of the peaceful landscape, the religious chorus, the Sunday scene; the hunt; the curse; and the infernal chase.

The symphonic poem begins Andantino quasi allegretto, G major, 3-4, with a horn theme, which in various forms is heard throughout the composition. Violoncellos intone a religious melody over an organ-point. The horns are heard again. Bells peal. The sacred song grows in strength until it is proclaimed by the full orchestra.

G minor, 9-8. Enter the Count and his crew. The horns sound in unison the chief theme, which is repeated in harmony and softly by the wood-wind instruments. There is a musical description of the chase, and fresh thematic material is introduced. There are the voices of complaining peasants.

The Count is alone. In vain he tries to wind his horn. An unearthly voice is heard (bass tuba), then the curse is thundered out. The pace grows faster and faster till the end. The Infernal Hunt: new motives

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are added to the chief theme, and much use is made of the Count's wild horn call.

* * *

The legend of the Wild Hunter and the Wild Chase is old and widespread, and there are many versions. The one most familiar to English readers is that on which Bürger founded (1785?) his ballad, "Der wilde Jäger," imitated by Sir Walter Scott in "The Wild Huntsman" (1796): one Hackenberg, or Hacklenberg, a lord in the Drömling, was passionately fond of hunting, even on the Lord's Day; and he forced the peasants to turn out with him. On a Sunday he was a-hunting with his pack and retainers, when two strange horsemen joined him.

Who was each Stranger, left and right,
  Well may I guess, but dare not tell;
The right-hand steed was silver white,
  The left, the swarthy hue of hell.

The right-hand Horseman, young and fair;
  His smile was like the morn of May.
The left, from eye of tawny glare,
  Shot midnight lightning's lurid ray.

Hackenberg scouted the idea of worship, and hunted with his new and swarthy acquaintance across the field of husbandman, o'er moss and moor; he heeded not the cries of the widow and the orphan; he chased the stag into the holy chapel of a hermit. Suddenly, after he

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Empress of the Night . . . . . Mrs. Beach
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had blasphemed against God, there was an awful silence. In vain he tried to wind his horn; there was no baying of his hounds; and a voice thundered from a cloud: "The measure of thy cup is full; be chased forever through the wood." Misbegotten hounds of hell uprose from the bowels of the earth.

What ghastly Huntsman next arose,
  Well may I guess, but dare not tell;
His eye like midnight lightning glows,
  His steed the swarthy hue of hell.

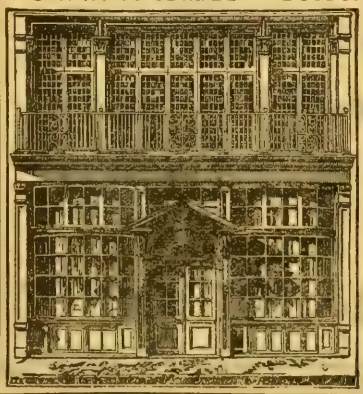
The Wildgrave flies o'er bush and thorn,
  With many a shriek of helpless wo;
Behind him hound, and horse, and horn,
  And "Hark away, and holla, ho!"

Some folk-lorists go back to Orion and claim that he was the original Wild Hunter, the Wuotan of Greece, which reminds us that John Phœnix, in his lectures on astronomy, insisted that "the beautiful constellation Orion takes its name from the founder of the celebrated Irish family of O'Ryan." The northern Odin, whose true name was Sigge, persuaded his followers that he had the air and tempests under his control; that he could run over the world in the twinkling of an eye. Wuotan, the restless, the vehement, was the first Wild Huntsman known to the Germans. He rode in a wagon on the howling wind. In Thuringia, Hesse, Franconia, Swabia, the wild chase was "*Das wüthende Heer.*" The devil was accompanied in the mad flight by this giant.

In Westphalia the hero was known as Hackelbärend, and for hunting on Sundays he was banished to the air, wherein he must hunt day and night, just as the man in the moon is imprisoned there for gathering sticks on Sunday. Some say that Hackelbärend hunts only from Christmas till Twelfth Night.

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The Low Saxons believed that the Huntsman was Hans von Hackelnberg, chief master of hounds to the Duke of Brunswick. Born in 1521, the year of his death according to others, this mighty woodman was begged to repent when he lay a-dying, and he was promised heaven. "The Lord may keep his heaven, so he leave me my hunting." And now he hunts forever. A night owl shrieks before him, and travellers fall silently on their faces when they hear the infernal din.

The hero in the Sölling walked in the paths of righteousness, but, about to die, he prayed that for his share of heaven he might hunt until the Day of Judgment. His prayer was granted. He is a tall man on a white horse.

In Saxony he is a mighty prince, who treated with horrible cruelty any violator of forest laws. He broke his neck a-hunting, and now he has no rest, on his white horse, whose nostrils shoot sparks of fire, with countless hounds behind him, with mad cries of "Wod wod, hoho, hallo!" The chase is through forests and over lonely heaths.

In the Harz he rides a black and headless horse; a hunting whip is in one hand, a bugle in the other; his face is set in his neck; women, huntsmen, and hounds follow. And he is kindly disposed.

But it is not safe to benefit by the kindness of the Wild Huntsman, for once, as a benighted hunter heard the chase go by, he cried: "Good sport, Falkenburgh!" A hoarse voice answered: "Dost thou wish me good sport? Then thou shalt share the game." And there was thrown at him something that looked like carrion. The hunter lost two of his best horses soon after, and he himself was never strong again.

At Meissen, Hans Jagenteufel, booted and spurred, in a long gray coat, with a bugle but no head, rides a gray horse.

Eberhart, Count of Wirtemburg, met a spectre in the woods who was undergoing punishment: for four hundred and fifty years he had

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chased a stag that he could not overtake, and the face of this huntsman was "like unto a wrinkled sponge."

In the forest near Bidshausen the Wild Huntsman appears once in seven years.

At Golmbach a peasant mocked Hackelberg's cry. Some one snatched at his cap; his face began to swell, and the next day he died.

Dame Holda, or Holle, was at first a lovely, amiable goddess; but she became a temptress of men, and held her court in the Horselberg, near Eisenach. In the fifteenth and sixteenth centuries she was transformed into Dame Venus, dwelling in state and splendor in the Venusberg. From a beneficent goddess she became a wanton in league with Satan. She was still beautiful in front, but she had a tail behind, as the master whom she served; "to go with Holle" was to join a witch party; and at last she was an ugly old woman, long-nosed, snag-toothed, with bristling, thickly matted hair. All children that die unbaptized go to Holda, and they shriek behind her when she rides, clothed and in a coach, in company with the Wild Huntsman and Wotan.

A spectral hunter haunted the forest of Fontainebleau. "*Le Grand Veneur*" was a tall, grisly man surrounded with hounds. He once came so near the palace that the attendants went out to meet the king returning from the chase, and he showed himself to Henry IV. shortly before the assassination. In 1598 Henry heard horns and hounds in the forest. The Comte de Soissons went to investigate, came back trembling, and said: "Sire, I can see nothing; but I hear horns and hounds." The king replied: "It's sheer illusion, then." But a dark and sombre man appeared suddenly and cried to Henry: "You wish to see me; here I am."

Boccaccio, in the Decameron (Fifth Day, eighth novel), tells of a

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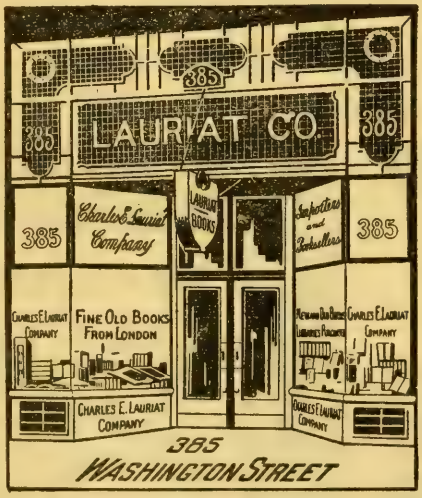
gloomy knight who pursued on horseback and with mastiff a beautiful woman, for whom he killed himself; and he is doomed to pursue and murder her; and in a little time she rises "as though she had never been dead, and renews her miserable flight."

There is King Arthur's hunt; there is the Gronjette; there is a ghostly chase in the wilds of Ross-shire,—the legend is found in many European countries.

Gods and goddesses of heathen time, thus busied in war or hunting, rode in the air; and in later and Christian years they were turned into princely oppressors or blasphemers of legendary character.

And thus did the superstitious explain strange sounds of nature. Charles Reade, in "Put yourself in his Place," describes the cry of the Gabriel hounds at night as they ran far up in the air over the heads of the appalled listeners; but he does not tell the legend. Now the Gabriel hounds in Durham and Yorkshire are monstrous human-headed dogs, who run before their master in the upper air, and will run till the Judgment Day with him who hunted on Sunday. Wordsworth refers to them in a sonnet: "He the seven birds hath seen, . . . Seen the Seven Whistlers . . . and oftentimes will start—For overhead are sweeping Gabriel's Hounds Doomed, with their impious Lord, the flying hart To chase for ever." There is the "Gabriel-ratchet," the warning of approaching death to the hearer. A sportsman was

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so "inordinately fond of the pleasures of the chase, and so jealous about the hounds who had ministered to them, that on his death-bed he gave orders that they should all be killed and buried with him, that no one else should benefit by them as he himself would be no longer able." Others say that the Gabriel-ratchet comes from the souls of unbaptized children doomed to flit about their parents' houses.

> The wild gander leads his flock through the cool night;
> *Ya-honk!* he says, and sounds it down to me like an invitation;
> (The pert may suppose it meaningless, but I listen close;
> I find its purpose and place up there toward the wintry sky.)

These wild geese, in whose cry Walt Whitman found a purpose, are the Gabriel hounds of the superstitious English. And so the cry of the sea-fowl at Schonen is called "*Odens jagt*" and feared. There is a popular belief in the west of England that hares are hunted at night by packs of little fairy hounds, locally called "dandy dogs," and these are said to be weasels, "which the west country folk call 'fairies,' pronouncing the word 'vairy' and 'vair.'" They speak of the Devil and his dandy-dogs.

Nature has its own strange and mysterious music. There are the "Moodus noises" that come from Mount Tom in East Haddam, Conn.; singing beaches and squeaking sands; shrieking pits, groaning trees, the guns of Burrisaul on the Sunderbunds or delta of the Ganges; the drummer of Tedworths; the bell-bird of Brazil; the song of Mount Tantalus, near Honolulu; the sound of invisible coach-wheels driving to a door in Lynn, Mass., and on plantations in Virginia; the howls from Clakeywell Pool; the cry of Hannah Screechum on an island near Osterville; the music in the air heard on Ceylon; the rolling drums heard eighteen leagues from the sonorous rocks of Persepolis; the sound of arms and cries of warriors that frighten the traveller in the desert of

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Gobi; the mountains between Sinai and the Gulf of Suez that give forth the sound of bells; the noisy mountains near Cape Town; the cannon heard on the banks of the Orinoco; the *Wettersee*, or the noise heard far down in Swedish lakes; the appalling voices heard off cliffs of Cornwall; sighing and whistling and shrieking fields; chanting rocks and caves all over the world; the battle-echoes that are caused by thistles on the bloody plain of Kapolna; and did not Father Kircher maintain that, if seven trees of proportioned size and thick foliage were planted one each for seven consecutive years, they would produce after two or three times seven years musical harmony, when the wind passed through the leaves: so that G. P. Harsdörffer proposed as a problem in his "Deliciae mathematicae et physicae": "To make music with the tones of planted trees"? The Wild Hunt, the Gabriel hounds, the "*Mesnie hellequin*," the chase heard in 1787 by a curé of lower Vendome, the demons of Asia, the spectral battles of Hungary,—these and legends like them arose in explanation of natural phenomena. Yet who does not find delight in "Der Freischütz," at the sight of the Wild Huntsman, chasing madly over the Wolf's Glen and Max and Caspar, with the infernal chorus, "Joho, wau wau, ho! ho!" between the casting of the fifth and the sixth bullets?

The following passage from Thomas De Quincey's essay on "Modern Superstition" (*Blackwood*, April, 1840) may be quoted here in illustration:—

"In this world there are two mighty forms of perfect solitude—the ocean and the desert: the wilderness of the barren sands, and the wilderness of the barren waters. Both are the parents of inevitable super-



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stitions—of terrors, solemn, ineradicable, eternal. Sailors and the children of the desert are alike overrun with spiritual hauntings, from accidents of peril essentially connected with those modes of life, and from the eternal spectacle of the infinite. Voices seem to blend with the raving of the sea, which will for ever impress the feeling of beings more than human; and every chamber of the great wilderness which, with little interruption, stretches from the Euphrates to the western shores of Africa, has its own peculiar terrors both as to sights and sounds. In the wilderness of Zin, between Palestine and the Red Sea, a section of the desert well known in these days to our own countrymen, bells are heard daily pealing for matins or for vespers from some phantom convent that no search of Christian or of Bedouin Arab has ever been able to discover. These bells have sounded since the Crusades. Other sounds—trumpets, the Alala of armies, etc.—are heard in other regions of the desert." And De Quincey quotes from Marco Polo, who speaks of Eastern or Tartar deserts: "If, during the daytime, any person should remain behind until the caravan is no longer in sight, he hears himself unexpectedly called to by name, and in a voice with which he is familiar. Not doubting that the voice proceeds from some of his comrades, the unhappy man is beguiled from the right direction; and, soon finding himself utterly confounded as to the path, he roams about in distraction, until he perishes miserably. . . . Marvellous, indeed, and almost passing belief, are the stories reported of these desert phantoms, which are said at times to fill the air with choral music from all kinds of instruments, from drums, and the clash of arms."



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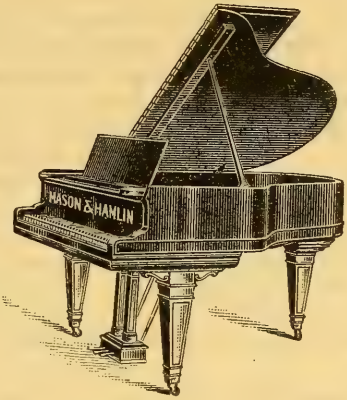
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It is from the account of these desert traditions that Milton is supposed to have derived the passage in "Comus":—

> Of calling shapes, and beckoning shadows dire,
> And aery tongues that syllable men's names
> On sands, and shores, and desert wildernesses.

The Paris correspondent of the *Pall Mall Gazette* wrote a letter concerning a mutiny of the Légionairies in Algeria. This letter was published on December 17, 1908. The correspondent asked: "Is it German influence or is it desert madness? Some, who know the desert well, believe in the latter theory. Men run amok in the sandy wastes sometimes. It is as if their reason were suddenly affected by this great expanse of barren, sun-smitten land. In the present case, the soldiers who ran away do not seem to have been very *méchants*. There was no shooting with intent to kill, no looting of the train in the way in which prairie desperadoes hold up Western trains. Many strange things happen in the desert, and this madness is one of them. Another is the sudden sound of music that breaks upon the ear: a sound of drums and fifes, and trumpets and clarion-calls. It is the effect of the imagination working in vast solitudes—a species of auricular mirage."

***

The Wild Hunt is pictured in music in the third movement of Raff's Symphony No. 3, "In the Woods" (composed in 1869); and the legend suggested these works: "Die wilde Jagd," opera by Jos. Triebensee (Budapest, March, 1824); "Der wilde Jäger," opera by Hieronymus Payer (Vienna, 1806); "Der wilde Jäger," opera by V. E. Nessler (Leipsic, 1881); "Der wilde Jäger," cantata by M. J. Beer (Olmütz, 1888); "Der wilde Jäger," opera by A. Schulz (Brunswick, 1887); "Hackelberends Begräbnis," by Müller-Reuter, choral ballad, 1902; and, in a way, the scene, "La Chasse Fantastique," in Act II. of "Saint Julien l'Hospitalier," by Camille Erlanger (Paris, 1894–96).

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ENTR'ACTE.

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BY W. J. HENDERSON.

(From an article published in the New York *Sun*.)

Opera is a very popular amusement, and its seductions are such that they tempt many otherwise honest people to befool themselves with the belief that because they applaud the shoutings of famous singers they themselves have suddenly gone musical. Alas! one is not musical because he cries, "Bravo!" when the tenor emits a high B or a prima donna greasily slides down a besmeared chromatic scale.

No matter whether you sit in your comfortable home in Manhattan or in your hermitage in Brooklyn, whether you live on the shores of the Allegheny River or those of Lake Michigan, whether you wander by the banks of the Wabash or those of the Passamaquoddy, you will easily learn that the advent of an opera company upsets all the musical conditions of your place.

These conditions may be those of artistic poverty, but the chances are that they are those of artistic honesty; but let the opera fever enter the town, and all mental balance is at once overthrown. Therefore, the traveller in the West ought to be encouraged by the fact that real

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music is performed and heard and that opera singers seldom break in and corrupt.

The hope of the future for musical art in these United States lies in those cities which have orchestras. The achievements of Minneapolis, Seattle, Los Angeles, and other places of similar sort in founding and supporting symphony orchestras promise more for the musical future of the United States than any half million-dollar opera house that the once indefatigable Oscar Hammerstein could build anywhere.

Walter Rothwell and Henry Hadley are doing more for music than all the directors of the Metropolitan Opera Company together. Albert Augustus Stanley at the University of Michigan and Edward Dickinson at Oberlin are far more important than the official boomers of opera in this city and Philadelphia.

There is one power which always works for evil when the opera company comes to town, and that power is the press. All over this country there are ambitious young men struggling to write intelligently about music, to write in such a way that they may induce their readers to perceive what it is that entitles music to a place among the arts.

They frequently succeed in educating many readers. They often disseminate the gospel of musical truth through the communities in which they labor, but they rarely succeed in educating their editors.

The moment an opera company rises above the local horizon the editor discovers that his paper has a musical department and that it is his privilege to edit it. The result very often is that execrable performance by inferior singers are celebrated in many columns of type merely because the entertainment is opera, which the editor with his eye on the many thousands of eager seekers after operatic heroes to worship naturally regards as more important than all the symphonies of Beethoven, the passions of Bach, and the songs of Schubert put together.

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Joseph E. Burke respectfully announces that he has succeeded Connelly & Burke, Theatre Ticket Agents of the Adams House, after having been associated with that firm for the past twenty-six years, and earnestly solicits a continuance of your valued patronage.

When the newspapers take this position, people who have thought little about music are easily led astray. Again, consider the harm done to students of music, especially of singing. All through this country honest and intelligent teachers of singing are striving to develop real vocal artists. Along comes the opera company, and the vocal students spend their last pennies in securing tickets.

They go, they sit breathless through the performance, they hang upon every accent of the famous Mme. This and the celebrated Signor That. The next day they say to their teachers, "You have always told us that we should not do thus and we should not do so, but Mme. This does thus and Signor That does so."

The poor teacher answers, and says unto them, "That does not make it right." Whereupon the students with one accord respond: "But Mme. This gets a thousand a night and Signor That gets twelve hundred, and they are famous all over the world. So what is the use of studying so hard?'

How is the teacher to answer?

There is an answer, a true and beautiful answer. It is that the artist should take no delight in applause ignorantly and wrongly given, but should be bound to teach his public to admire only that which is good. Perhaps there was a time when artists took this lofty stand, perhaps a few great artists take it now; but the operatic stage has so long been a parade ground that it is hard to find singers who do not seek merely to dazzle.

It is indeed difficult to make a pupil see that it is harder to sing a song recital well than to bellow an act of an opera and get applause. Yet, when a tenor sings "Ridi Pagliacci" in concert, he seldom excites his audience as he does when he sings it in the opera. Even that bald fact ought to suggest something. Deprive him of his costume, his



make-up, his scenery, and his action, and often you expose the poverty of his vocal resource.

When you have got this idea through your pupil's head, he answers, "All the stronger reason why I should not study so hard and should appear as soon as possible in opera, where success is easy."

It is certainly the first and foremost duty of the newspapers to print the news. It is the custom of skilful editors to print news that their readers wish to get, and, when the opera or the circus comes to town, every one wishes to read all about the elephant, the giraffe, the tenor, and the soprano.

In several cities the problem of providing a certain amount of musical stimulation has been solved by the adoption of the practice of publishing a weekly article bearing on some musical topic. This is a good custom, and it might easily be made the agency of much instruction in communities where ideals are false.

The musical reporter or critic or editor (call him what you will) of the local newspaper can offer to his readers matter which they cannot get anywhere outside of a daily newspaper except in books which they could not readily be induced to read. They will never get from their magazines the sort of matter that a conscientious music critic will ask them to read.

He will invite them to consider the important fact that the songs of Schubert are worthy of careful study, and will perhaps suggest to them the line of artistic development by which the German song advanced from the stiff utterance of the minnesinger to the passionate expressiveness of Hugo Wolf or Strauss. He may take up the topic of piano music and offer a study of the different schools and the different methods of interpretation.

The magazine, on the other hand, will invite the reader to burden his mind with the opinions of Alma Gluck on the vicissitudes of an operatic career or the account of the visit of John Forsell to Edward Grieg, if he ever made one.

Magazine editors, as a rule, appear to fancy that their readers, so far as music is concerned, are an army of curious children without the

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desire or the power to regard an art as an art. The only places in which serious essays on musical subjects are printed are the columns of the newspapers. There is no reason why this should not be the case in the small city or town as well as in Boston or New York. There is no editor who cannot spare a column a week for the earnest discussion of music.

There is no excuse for making this weekly column the vehicle for the publication of petty gossip about Geraldine Farrar and her wondrous hats, about Fanny Bloomfield-Zeisler and her confirmed habits of domesticity, or the impending changes in the choir of the First Presbyterian Church and the approaching picnic of the West Cornstalk Choral Society.

The simple truth is that there is to-day hardly a community of more than ten thousand persons anywhere in this country which does not contain enough music-lovers to make a column a week of real music study worth while. If any reader of this paper desires to know how the writer of this article knows this, the answer is extremely easy to make. He knows it by his correspondence. . . .

It is the fervent hope of the present writer that the time is not far off when every town will have at least one commentator on musical topics capable of writing suggestively, if not with authority. The country is unquestionably quite ready for this. The interest in musical art is growing at a marvellous speed, and though at present the public appetite is rather that of a hungry man than that of an epicure, that at least is a normal condition.

If public taste is to be cultivated to a high state, the chief agent will not be opera. That is now, as it always has been and always will be, a disturbing element. The best taste is to be developed, as already noted, by the performances of a good orchestra, by those of competent chamber music organizations, and by the studies of a local chorus.

No town is so small that it cannot have a chorus. It is not essential that this chorus shall number two hundred or one hundred and fifty voices. A choir of fifty voices can do wonderful things. If fifty cannot be obtained, then probably twenty-five can, and even that number

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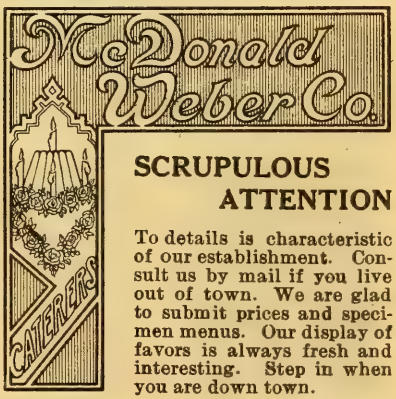
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can make good music. There is a plenty of part songs quite within the range of its powers. The entire literature of the *a capella* music of the fourteenth, fifteenth, and sixteenth centuries is open to such a small chorus. The treasury of English glees and rounds is waiting for it. The French and Italian madrigal, the Italian *frottola*, and the German Tafelmusik are ready for it.

It is not imperative that a chorus shall give "The Messiah" or Bach's "Saint Matthew Passion" or Mendelssohn's "Elijah." The publishers of choral music can furnish catalogues of hundreds of good works written with the small choir in view. Many of these compositions contain solos, but these do not have to be sung by Mme. Gadski or Mr. Bonci. The local soprano and tenor will do. The point is to excite the interest of the town not in the singers of the solos, but in the choir and in the work to be performed. Intense pride can be developed by the simple expedient of getting up a contest among the choruses of half a dozen towns within easy reach of each other. Those who have heard such a contest among the choruses roundabout Scranton and Wilkesbarre know what can be done. There are choruses in that neighborhood which need not hesitate to sing before any audience in these United States.

Here one final digression must be made. The poison of opera has entered the choral vein. No music festival now seems to be complete without a concert presentation of an opera. Even "Cavalleria Rusticana" is thus incorporated in a festival scheme.

There is no artistic reason why the "Tannhäuser" overture should be played on a piano. Equally is there no artistic reason why an opera should be sung in concert form. If we must have opera, let us have it correctly performed, not robbed of some of its most potent elements of expression. There is plenty of choral music, and much of it is far better than the bulk of operatic music.

It is a pity, therefore, that concert performances of "Aïda" or "Pagliacci" should be given. The impressions produced are false. On the concert platform Wolf-Ferrari's "La Vita Nuova" is worth much more than Verdi's "Aïda."



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SYMPHONIC POEM NO. 1, "OMPHALE'S SPINNING-WHEEL," Op. 31.

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(Born at Paris, October 9, 1835; still living there.)

"Le Rouet d'Omphale," Saint-Saëns's first symphonic poem, was composed in 1871. It was originally a rondo for piano and then orchestrated. The first performance in public was of the piano piece played by the composer on January 9, 1872, at a concert of his works in Paris. The first orchestral performance was at a "Concert Populaire," on April 14 of the same year. The first performance in Boston was by Theodore Thomas's Orchestra on November 20, 1875.

This note is printed on the fly-leaf of the orchestral score:—

The subject of this symphonic-poem is feminine seductiveness, the triumphant struggle of weakness against strength. The spinning wheel is only a pretext; it is chosen merely from the view-point of rhythm and the general aspect of the piece. Persons who are interested in looking up details will see on page 19 (letter J) Hercules groaning in the bonds he cannot break, and on page 32 (letter L) Omphale mocking the vain efforts of the hero.

The music is free in form; it is an example of tone-painting and does not easily admit of rigid analysis, although it is not impossible to find a scherzo with trio. An arpeggioed figure alternates between the lower register of the flutes and the violins. This figure is more and more contracted until in a chain of trills there is a characterization of the spinning-wheel at work, and the chief theme, conspicuous by its elegance, is exposed. This play is maintained through harmonic changes. A broad phrase in C-sharp minor rises heavily from the 'cellos and

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double-basses. It is repeated several times in melodic progression, each time with stronger and richer instrumentation. It is the voice of Hercules, who would fain rend his bonds asunder. Louder and louder waxes the complaint, and the oboe, the coquettishly ironical voice of Omphale, answers in mockery. The hero realizes the vanity of his struggle. The chief theme reappears in a still more lightsome form; the music grows fainter; the figure of the spinning-wheel dies out in the topmost notes of flutes and the harmonics of violins.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, cymbal (struck with a bass-drum stick), triangle, bass drum (with kettledrum sticks), harp, strings. The score is dedicated to Mlle. Augusta Holmès.

***

Omphale was one of the noblest dames of antiquity. She was the daughter of the Lydian king, Jardanus, or Jardanes; and her husband was Tmolus, the god of a mountain and the father of Tantalus, and it was he that decided the musical contest between Pan and Apollo. After the death of her husband Omphale undertook the government. Now, after Hercules in a fit of madness slew his friend Iphitus, he fell grievously sick, and the oracle announced that he would not be released from this sickness unless he served some one for wages and for three years, and these wages were paid the family of Iphitus. Hermes, therefore, sold him to Omphale, and by her Hercules had a son.

Such is the more sober version of the story. Let us consider the variations.

Jeremy Collier tells the tale in these few words: "Omphale, Queen of Lydia and wife of Hercules, by whose Charms, they tell us, he was so much overcome, as that quitting his Club, he learn'd to Spin with her.

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'Tis said that he gain'd her favour first by killing of a serpent, which destroy'd the country near the River Sangaris."

Plutarch: "But after that by fortune he [Hercules] had slayne Iphitus with his owne handes, and that he was passed over the seas into the countrye of Lydia, where he served Queene Omphale a long time, condemning him selfe unto that voluntarie payne, for the murder he had committed. All the Realme of Lydia during his abode there, remained in great peace and securitie."

Diodorus of Sicily tells of the slaying of Iphitus and the decree of the oracle: "Hercules still sick, and forced to obey the oracle, went by sea to Asia accompanied by some friends, and there he resigned himself to be sold by one of them, and he became the slave of Omphale. The seller faithfully handed over to the children of Iphitus the money he had received.* Hercules recovered his health while he was in slavery to Omphale, he chastised the robbers that ravaged the land, and particularly the Cercopes, celebrated thieves, guilty of many crimes. Some he killed; the rest he gave to Omphale. He also slew with his grubbing-ax Syleus who used to lay hold of passers-by and force them to work in his vineyard. He took much plunder from the Itones who laid waste a great part of Omphale's country; and after he had made himself master of the town whence they would sally forth, he razed it to the ground after he had enslaved all the dwellers therein. Filled with admiration of his warlike virtues and his force, Omphale soon learned of what parents he was born; she freed and married him. By her he had a son named Lamon."

Poets and satirists and gossipers of antiquity were not so much interested in the brave deeds done in Omphale's country as in showing the hero subjugated by a woman. Thus Propertius (III. 11) sings of

* Here we have the market price instead of the wages paid to the children of Iphitus and not to his father Eurytus, as was reported by some.

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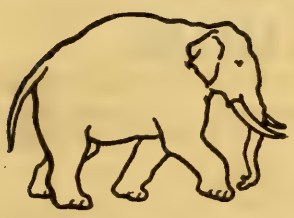
Omphale, "this young Lydian woman," who saw "the fame of her charms, bathed so often in Lydian streams, reach such a height that the strong hand which planted the pillars of the world did not disdain to spin his task at the knees of the fair one."

Ovid makes Deianeira, in her epistle to her husband, Hercules, complain that she had become the step-mother of the Lydian Lamon. "The Meander, which loses its way in the same lands, and often turns back upon itself its wearied water, has seen necklaces hung about the neck of Hercules, about that neck for which the sky were a light burden. Nor has he been ashamed to band his sturdy arms with golden bracelets and to cover his nervous fingers with precious stones. . . . Your strong fingers, O Hercules, now weave a coarse woof, and you apportion tasks, in the name of a fair one who makes it your duty! Ah, how often your untried fingers twist the thread, how often the spindle is broken by your clumsy hands! Then, wretched one, they say that you, all in a tremble, fall at the feet of your mistress."

Lucian, in the dialogue between Œsculapius and Hercules, who, recently-made deities, quarrel in the presence of Jupiter about precedence, puts into the mouth of the famous leech this bitter taunt: "Besides, if I could allege nothing else in my behalf, I never was a servant, and never carded wool in Lydia, and never wore a woman's purple gown, and never got a slap on the face by Omphale's golden slipper."

Some add that the hero for the sake of Omphale descended to hell. Martial alludes to this story in his epigram "On a Statue of Hercules," in which he says, "If you had this bearing and these features, you would not in Lydia have turned the spindle of a haughty mistress, nor seen the Styx and the dog of Tartarus."

Nor did Omphale escape calumny, for in the description given by



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Clearchus of the effeminacy of the Lydians, who made paradises that they might always live in the shade, "for they thought there was nothing so delicious as never to be struck by rays of the sun," Omphale is represented not only as despotic, but as a woman of incredible viciousness and cruelty, a forerunner of Marguerite of Burgundy (Athenæus' "Banquet," xii. 3), and, for a strange pun on Hercules and Omphale, see Athenæus, vi. c. 12.

Whether Hercules gave himself up, a willing victim to her, or was sold to her as a slave; whether he were a subject for a study of masochismus, and gladly put on woman's attire while she wore the lion's skin and took up the club,—the episode in his life has fascinated painters, as Turchi, del Sola, Giodarno, Spranger, Romanelli, Vouet, Burthe, Lagrenée, Lemoyne, and some more modern; sculptors of antiquity, and Cranck, Vauthier-Galle, Eudes, John Bell; and musicians.

There are these operas: "Omphale," by Destouches (Paris, 1701); "Omphale," by Telleman (Hamburg, 1724); "Omphale," by Cardonne (Paris, 1769); "Omphale," by Conte Laville de Lacépède (about 1771). The "Omphale" of Destouches was twice parodied,—"Hercules filant" and "Fanfalé." "La Nouvelle Omphale," by Floquet, cited by Riemann, has no more to do with the old legend than has the charming story "Omphale," by Théophile Gautier. Indeed, not so much, for in the latter the Lydian queen is introduced in tapestry. "La Veuve Omphale," by Barbier (about 1875), was not performed.

And mention may be made of "Hercules and Omphale," pantomime, by W. Reeve (London, 1794); "Ercole in Lidia," by Rovetta (Venice, 1745) and by Mayr (Vienna, 1803); "Alcide et Omphale," by Aimon (about 1820, but not performed); "Hercule aux Pieds d'Omphale," by Roques (Paris, 1869). "Ercole Amante," probably by Cavalli, was

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performed at the Tuileries, Paris, in 1662; but was Omphale the heroine?

***

In more recent years Omphale has queened it both in opera and in opéra-bouffe.

She is the heroine of "Astarté," an opera in four acts, text by Louis de Gramont, music by Xavier Leroux (1863–), produced at the Opéra, Paris, February 15, 1901, when she was impersonated by Meyriane Héglon.* Hercules with a band of followers invades Lydia to convert Omphale, a worshipper of the goddess Astarte, whose altar is at Lesbos. He and his men fall madly in love with the queen and her attendants. He abjures his own faith, grovels at her feet, and—of all things in the world—would fain marry her. Omphale is flattered by Hercules' devotion; but the High Priest of Astarte tells her that the day she becomes the wife of the hero, that day he must die. A stranger is announced: 'tis young Iole, who brings the shirt given by Nessus to Deianeira, the wife of Hercules: "If your spouse should ever be faithless," said the dying centaur, "give him this shirt stained by my blood." Omphale finds here a means of saving the hero from the prophesied death. Hercules dons the shirt, and, as in the old legend, is destroyed, and the flames seize the palace. Omphale starts immediately for Lesbos, repentant of her passing treachery toward the goddess.

In 1901 "Les Travaux d'Hercule," an opéra-bouffe in three acts, text by G. de Caillavet and Robert de Flers, music by Claude Terrasse, was produced at the Bouffes-Parisiens, March 16.† Some years before Mr. Edmond Pottier, an archæologist, startled the Institute by a paper in which he asserted that several of the labors of Hercules were performed by Theseus. But, centuries before him, Meglacides censured the poets who attributed to Hercules a strenuous life, and asserted that

* Hercules, Alvarez; Phur, Deemas; Hylas, Laffitte; Choribas, Cabillot; Euphénor, Nivette; Omphale, Mme. Héglon; Déjanire, Miss Grandjean; Iole, Miss Hatto; Cléanthis, Miss Nimidoff; Myrtha, Miss Van Parys; Séano, Miss B. Mendès.

†Hercule, Tarride; Orphée, Riche; Palémon, Henry; Augias, Colas; Lysius, Raiter; Omphale, Miss Diéterle; Erichtona, Miss Demoulin; Chrysis, Miss Desprez; Opora, Miss Suzanne de Behr.

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the hero was chiefly a glutton, who ate so greedily that his ears wagged,* a wine-bibber, an effeminate voluptuary.

The librettists of this opéra-bouffe ascribe the glory of the labors to Augeas. Hercules is a stupid, lazy, gluttonous fellow, a toss-pot, and a braggart. He is married to Omphale, who is discontented, for she knows too well that he is not heroic in mind or body. He swaggers about, wears the skin of the Nemean lion, which he did not kill, brandishes his club; but he is pigeon-galled, frightened nigh unto death, if there is any thought of personal risk. Still every one is afraid of him, even the women; and this makes Omphale smile sardonically. An oracle has foretold his extraordinary labors, and, while he is nerving himself to begin his glorious career, all tremble at his approach, and adore him; but his worshippers finally wonder when he will make his start.

Omphale tries to console herself at first with Orpheus, a literary

* So Crassot, the philosopher, could move his ears up and down without touching them. Saint Augustine knew a man who not only moved his ears at pleasure, but also his hair, without making the least motion either with his hands or head. Casaubon has a curious passage: "I have also been told by persons worthy of credit that the ears of a certain man of learning were plainly seen to move, when, travelling by the borders of Savoy, he found that he was in danger of being burnt alive by the magistrate, on its being reported that he was flying into Italy from Toulouse because he had perpetrated a heinous crime." Vesalius, the anatomist, saw in Padua two men whose ears thus moved, and he explained the cause. Furthermore, Procopius likened the Emperor Justinian to an ass, "not only on account of his dulness and stupidity, but likewise because of his self-moving ears."

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gentleman of the town; but he is shy,—here enters improbability,—and he thinks more of authors' readings and of publishers than of the woman who would gladly be his Muse. Then she looks toward Augeas, a man of wealth, who keeps race horses, and whose stables are known the country round. He had been proposed for membership in the Tyre Jockey Club, but Hercules, as Chairman of the Elections Committee, had used his influence against him, and Augeas had been blackballed. The offended Augeas, "*un sportsman bien connu*," walks up to Hercules in the street, and slaps his face. The hero submits to the insult, which was witnessed by many, and declines to take any notice of such a low person.

Omphale, rejoiced to find a man of action, elopes with Augeas, who leaves a letter addressed to Hercules: "I am taking away your wife, your club, and your lion-skin; if you are bored, clean my stables." And Hercules does clean them. He gets rid of all the horses that are unsound in wind or limb.

Augeas leads Omphale through her husband's gardens. Frightful roars as of wild beasts are heard. Orpheus, regretful of his shyness, hearing of the presence of mind of Augeas, prepared to kill himself, is about to be devoured by the animals of the Tyrian Zoo. His courage fails him, and, after he has opened the doors of the cages, he runs away. Augeas and Omphale are now surrounded by all sorts of monsters,—the Lernean hydra, the Erymanthian boar, etc.; but Augeas, with one arm about the sumptuous woman's waist, bashes each beast with the celebrated club, while the Tyrians on the battlements hurrah wildly for Hercules, for they see the lion-skin and the club, and it must be Hercules: did not the oracle foretell these deeds?

The lovers wander, and, wherever they go, it is the same story. Augeas performs the labor, and Hercules gains the credit. Omphale is not pleased. It is not enough that she knows the true hero; she prefers to be associated with the popular hero, to share in his triumph. Augeas, in hope to retain her love, bores her by recounting the story of his labors; but she asks: "What good to me or to you are these your deeds, while Hercules keeps gaining the honor?" And Omphale goes

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back to Hercules, who at last performs a surprising feat that brings reconciliation.

But there were many Hercules known to the ancients. The most ancient nations had their own, and some think that the Grecian was the most modern. This may explain the liberties taken with the hero's character.

Danse Macabre,* Symphonic Poem after a Poem by Henri Cazalis, Op. 40 . . . . . Charles Camille Saint-Saëns

(Born at Paris, October 9, 1835; now living there.)

Saint-Saëns composed the "Danse Macabre" in 1874, and it was first performed at a Concert du Châtelet, Colonne conductor, January† 24, 1875, when the violin solo was played by Camille Lelong. The audience was so much pleased that the piece was immediately played a second time.

The composer at first thought of setting music to the poem of Henri Cazalis for a song, and this song was published, but the melody was unsingable, and Saint-Saëns used the sketch in the composition of the orchestral work.

* *Macabre.* The word is an error for the old French Macabré. "The old French word occurs first in Jean le Fèvre's 'Respit de la Mort' (1376) where the author, if he be correctly interpreted by M. Gaston Paris ('Romania' xxiv. 131) claims to have written a work called 'La Danse Macabré.' The etymology of the word is obscure; so far as its form is concerned it might be a corruption of old French 'Macabé' = Maccabæus (an example of Judas Macabré has been found) and in the 15th century the 'Dance of Death' was called 'Chorea Machabaeorum' in Latin. . . . M. Gaston Paris, however, thinks Macabré may have been the name of the artist who painted the picture which suggested the first poem on the subject."

The word came into English literature in the fifteenth century in the title of a work by the monk John Lydgate: "the daunce of Machabree wherin is liuely expressed and shewed the state of manne, and howe he is called at Incertayne tymes by death, and when he thinketh least theron."

† The date March 24 is given by Georges Servières in his biographical sketch of Saint-Saëns, but it is incorrect. See musical periodicals published in Paris in January, 1875.

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"Danse Macabre," dedicated to Mme. C. Montigny-Remaury,* is scored as follows: piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, xylophone, solo violin, and the usual strings.

The poem of Cazalis is as follows:—

DANSE MACABRE.

Zig et Zig et Zig, la Mort en cadence
Frappant une tombe avec son talon,
La Mort à minuit joue un air de danse,
Zig et Zig et Zag, sur son violon.

Le vent d'hiver souffle, et la nuit est sombre;
Des gémissements sortent des tilleuls;
Les squelettes blancs vont à travers l'ombre,
Courant et sautant sous leurs grands linceuls.

Zig et Zig et Zig, chacun se trémousse,
On entend claquer les os des danseurs.
. . . . . .

Mais psit! tout à coup on quitte la ronde,
On se pousse, on fuit, le coq a chanté!
. . . . . .

This has been translated as follows:—

Zig, zig, zig, Death in cadence
Striking with his heel a tomb,
Death at midnight plays a dance-tune,
Zig, zig, zag, on his violin.

The winter wind blows, and the night is dark;
Moans are heard in the linden-trees.
Through the gloom white skeletons pass,
Running and leaping in their shrouds.

Zig, zig, zig, each one is frisking;
The bones of the dancers are heard to crack—
. . . . . .

* Fanny Marcelline Caroline Montigny-Remaury, distinguished pianist, was born Remaury at Pamiers January 22, 1843. She studied at the Paris Conservatory, where she took a first *accessit* for pianoforte in 1856 and the first prize in 1858 as a pupil of Le Couppy, a second medal for *solfège* in 1859, and a first prize for harmony and accompaniment in 1862. She was renowned as a virtuoso throughout Europe. She was also an excellent pianist in ensemble.

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But hist! of a sudden they quit the round,
They push forward, they fly; the cock has crowed!

. . . . . .

The hour of midnight is struck (harp), and Death tunes his fiddle. (The E string is tuned a half-tone lower.) The dance begins G minor, Mouvement modéré de valse, with motive for flute. Death plays his tune, Largamente, the dance grows wilder, and the xylophone imitates the clattering of the dancers' bones. This second theme is treated in a more languorous manner (B major). The plain song, *Dies Irae*, is introduced, but skilfully disguised. The two themes are combined in the climax. And now the pace grows faster and faster until there is a glimmer of dawn (horns) and the cock crows (oboe). Still a strain of Death's dance tune and the ghostly crowd disappears.

The "Danse Macabre" some years ago was played in the Catacombs of Paris to the delight of "certain of the élite of the city."

The first performance of the piece in Boston was at one of Theodore Thomas's Concerts, January 29, 1876.

When the "Danse Macabre" was played in London, June 3, 1879, the critic of the *Daily News* was moved to characterize it as "horrible, hideous and disgusting," and he added: "The piece is one of many signs of the intense and coarse realism that is entering into much of the musical composition (so called) of the day." This must have amused Saint-Saëns, who has a lively wit and a sense of humor.

Saint-Saëns on a fly-leaf of his score explains the nature of the xylophone, but its ancestor, the Strohfiedel, had been popular for years. Prætorius gave a picture of it in his "Theatrum instrumentorum" (1620). In Austria the Strohfiedel was known as the "Hölzernes Gelächter." It was well known in Germany, Russia, Poland. The Tartars and the Lithuanians, the dwellers on the Carpathians and in the Ural district, enjoyed the sounds. Wandering musicians played it. The

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French were unacquainted with the instrument until Michael Joseph Gusikow, a Polish Jew (1806–37), appeared in Paris as a Strohfiedel virtuoso. It was in 1832 that he and four of his relatives began a tour. "He travelled in the dress and guise of a Polish Jew—long beard, thin, pale, sad, expressive features—and excited the greatest applause by his astonishing execution and the expression which he threw into his unlikely instrument." Mendelssohn heard him play at Leipsic in 1836, and described him as a phenomenon, a *Mordkerl* (a devil of a fellow), "who is inferior to no player on earth in style and execution, and delights me more on his odd instrument than many do on their pianos, just because it is so thankless. . . . I have not enjoyed a concert so much for a long time." The poet Lamartine heard Gusikow in Odessa, and persuaded him to visit Paris where he made a sensation. He called his instrument a Holzharmonica. A life of this remarkable person, who was physically so weak that he was now and then obliged to suffer in bed for weeks, was written by Schlesinger, "Ueber Gusikow," and published at Vienna in 1836. Grünwald was another virtuoso on this instrument.

Death plays the Strohfiedel in Holbein's famous "Dance of Death."

* * *

There are other musical compositions entitled "Danse Macabre" or "Totendanz": "Der Totentanz," a ballet opera by A. E. Titl (Vienna, 1850); Liszt's "Totendanz," a paraphrase of the "Dies Irae" for pianoforte and orchestra, first played in Boston at a concert of the Boston Symphony Orchestra, January 11, 1902 (Harold Bauer, pianist); "Totentanz," by Georg Riemenschneider (performed in Boston at a concert of the Boston Symphony Orchestra, March 4, 1893); Georges Kastner's "La Danse Macabre," a rondo for solo voices and orchestra, (text by Édouard Thierry); Felix Woyrsch's "Totentanz," Op. 50, a mystery for solo voices, chorus, orchestra, and organ. There are other compositions of this nature, and perhaps Mr. Loeffler's "Carnaval des Morts," the finale of his Divertimento in A minor for violin and orchestra, might be included,—a set of variations on the *Dies Irae*.

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Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kuntz, A.	Werner, H.	
Goldstein, S.	Kurth, R.	Fabrizio, C.	

Violas.

Ferir, E.	Heindl, H.	Rennert, B.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

Violoncellos.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.			

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Mueller, F.	Stumpf, K.	Helleberg, J.
		Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.	Tuba.
Hess, M.	Wendler, G.	Kloepfel, L.	Hampe, C.	Lorenz, O.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

Harp.	Tympani.	Percussion.	
Schuecker, H.	Neumann, S.	Rettberg, A.	Senia, T.
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SATURDAY EVENING, JANUARY 28, at 8 o'clock

PROGRAMME

Gernsheim . . . . . "To a Drama": Tone-Poem, Op. 82
First time in Boston

Reger . . . . . Variations and Fugue on a Merry Theme of J. A. Hiller (1770), Op. 100

Saint-Saëns . . . Concerto in A minor, No. 1, for Violoncello and Orchestra, Op. 33

Allegro non troppo.
Allegretto con moto.
Come prima.

Wagner . . . . . Overture to "Tannhäuser"

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(Born at Worms, July 17, 1839; now living in Berlin.)

"To a Drama" was published in 1910. It was performed at a Philharmonic Concert in Berlin, October 24, 1910, conducted by Mr. Nikisch. It is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, four kettledrums, cymbals, tam-tam, harp, and the usual strings.

The tone-poem begins Allegro moderato, C minor, 4-4, with a theme announced, dolce e tranquillo, by the wood-wind, and the final phrase is echoed by the strings. A continuation leads to a more vigorous phrase, wood-wind, which later is freely used. Development after a climax is followed by measures in gentler mood, and a suave motive is sung (A-flat major, meno mosso), at first by the first violins. The tempo changes, vivo e agitato, and there is a section of a stormy nature with use of fresh and also familiar material. An expressive ascending motive (English horn, bassoons, lower strings) is worked to a climax. Tempo I. (moderato), C minor. There is a return of the opening theme, and there is long development until there is a robust motive, derived from former material, for full orchestra, C major. A short contrasting section, molto meno mosso, quasi Fantasia, introduces an important section, Andante amoroso e molto sostenuto quasi Adagio, G-flat major, 12-8, beginning with flute solo and wood-wind accompaniment. There is a return to the tempo at the beginning, and there is use of former material with trumpet-calls. The suave theme first announced in A-flat major, meno mosso, reappears now in C major. Other themes are heard again, as in recapitulation. A few solemn measures intro-

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duce the Finale, Andante molto sostenuto quasi Adagio, 12-8, with ending for full strength of the orchestra.

***

Gernsheim, born of Hebrew parents, was first taught by his mother, a pianist, and then by Liebe, Pauer, and Rozenheim. He also studied the violin and theory. Instead of becoming a virtuoso, he went to the Leipsic Conservatory for a thorough training, and during the years 1852–55 studied under Moscheles, Hauptmann, Rietz, and Richter. From Leipsic he went to Paris, where he studied, taught, and was heard as a pianist. In 1861 he was conductor at Saarbruck. In 1865 he taught piano and composition at the Cologne Conservatory. The Duke of Coburg-Gotha in 1872 gave him the title of Professor. In 1874 Gernsheim was appointed conductor of the Maatschappij-Concerts at Rotterdam. From 1890 to 1897 he taught at the Stern Conservatory, Berlin, and until 1904 he conducted the Sternscher Gesangverein in that city, and since 1897 he was conductor of the "Eruditio Musica" in Rotterdam. In the last-named year he was made a member of the Senate of the Royal Academy of Arts in Berlin, and in 1901 a principal of the Royal Academic Master School for Composition. His colleagues in 1910 were Bruch and Humperdinck.

His chief compositions, with dates of first performance, are as follows:—

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SYMPHONIES: No. 1, G minor, Op. 32 (Rotterdam, February 25, 1875).

No. 2, E-flat, Op. 46 (Rotterdam, March 16, 1882).

No. 3, C minor, "Mirjam," Op. 54 (Rotterdam, January 18, 1888).

No. 4, B-flat major, Op. 62 (Mayence, January 21, 1896).

OVERTURE: "Waldmeisters Brautfahrt," Op. 13 (Cologne, January 14, 1868).

CONCERTOS: for pianoforte and orchestra, C minor, Op. 16 (Basle, November 15, 1868; Gernsheim, pianist).

For violin and orchestra, D major, Op. 42 (Rotterdam, January 22, 1880; Isidor Schnitzler, violinist).

For violoncello and orchestra, E minor, Op. 78 (Eisenach, February 16, 1907; Karl Piening, violoncellist).

CHAMBER MUSIC: Divertimento for flute, two violins, violoncello, and double-bass, Op. 53 (dedicated to the New York Philharmonic Club; first performed by this club in New York in the winter of 1888–89).

Quintet for two violins, two violas, and violoncello, D major, Op. 9 (Cologne, March 12, 1867).

Quintet for pianoforte and strings, No. 1, D minor, Op. 35 (Rotterdam, July 10, 1876; Gernsheim, pianist).

Quintet for pianoforte and strings, No. 2, B minor, Op. 63 (Rotterdam, February 12, 1897; Gernsheim, pianist).

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Quartet for pianoforte and strings, No. 1, E-flat major, Op. 6 (Leipsic, February 7, 1865; Gernsheim, pianist).

Quartet for pianoforte and strings, No. 2, C minor, Op. 20 (Cologne, January 11, 1870; Gernsheim, pianist).

Quartet for pianoforte and strings, No. 3, F major, Op. 47 (Bonn, December 10, 1883; Gernsheim, pianist).

Quartet for strings, No. 1, C minor, Op. 25 (Cologne, October, 16, 1871).

Quartet for strings, No. 2, A minor, Op. 31 (Cologne, May 18, 1874).

Quartet for strings, No. 3, F major, Op. 51 (Cologne, January 12, 1886).

Quartet for strings, No. 4, E minor, Op. 66 (Berlin, January 25, 1900).

Trio for pianoforte, violin, and violoncello, No. 1, F major, Op. 28 (Cologne, August 19, 1872; Gernsheim, pianist).

Trio for pianoforte and strings, No. 2, B major, Op. 37 (Cologne, August 11, 1879; Gernsheim, pianist).

Sonata for pianoforte and violin, No. 1, C minor, Op. 4 (Saarbruck; pianist, Gernsheim; violinist, Maximilian Wolff).

Sonata for pianoforte and violin, No. 2, C major, Op. 50 (Cologne, January 12, 1886; pianist, Gernsheim; violinist, Robert Heckmann).

Sonata for pianoforte and violin, No. 3, F major, Op. 64 (Berlin, March 12, 1899; pianist, Gernsheim; violinist, Karl Halir).

Sonata for pianoforte and violoncello, No. 1, D minor, Op. 12 (Paris, April 26, 1868; pianist, Gernsheim; violoncellist, Erneste DeMunck).

Sonata for pianoforte and violoncello, No. 2, E minor, Op. 79 (Cologne, January 15, 1907; pianist, Gernsheim; violoncellist, Friedrich Grützmacher).

Introduction and Allegro appassionato for pianoforte and violin, E minor, Op. 38 (Berlin, winter of 1880; pianist, Moritz Moszkowski; violinist, Gustav Hollaender).

Fantasiestück for violin and orchestra, Op. 33.

CHORAL WORKS WITH ORCHESTRA: "Nordische Sommernacht," for chorus, solo voices, and orchestra, Op. 21 (Wiesbaden, November 26, 1871).

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orchestra, Op. 45 (Rotterdam, January 20, 1882; Amalie Joachim, singer).

"Ein Preislied" (after words from the Bible), for chorus, solo voices, and orchestra, Op. 58 (Berlin, January 27, 1893).

"Der Nornen Wiegenlied," for chorus and orchestra, Op. 65 (Berlin, February 5, 1900).

"Der Nibelungen Überfahrt," for soprano and baritone solos, chorus, and orchestra, Op. 73 (Berlin, January 19, 1903; Emilie Herzog, soprano; Alexander Heinemann, baritone).

"Salamis," for male chorus, baritone, and orchestra (1868).

"Hafis," for solo voices, chorus, and orchestra.

"Wächterlied a. d. Neujahrsnacht 1200," for male chorus and orchestra, Op. 7.

"Odins Meeresritt," for baritone, male chorus, and orchestra, Op. 48 (1883?).

"Das Grab im Busento," for male chorus and orchestra, Op. 52 (1887).

"Zaubermantel," for solo voices, chorus, and pianoforte, Op. 55 (1889); English edition (New York, 1889).

"Phoebus Apollo," for male chorus and orchestra, Op. 60 (1893).

"Phrygiergesang," for male voices, Op. 40 (1879).

"Römische Leichenfeier," for male voices and orchestra, Op. 17 (187–?).

"Salve Regina," soprano solo, female chorus, orchestra, organ (*ad lib.*), (187–?).

"Der gesühnte Hirsch," Op. 40, No. 3 (1879).

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Gernsheim published "Einführung in E. Bossi's 'Canticum Canticorum'" (1901) and Guide to Verdi's Requiem (1897).

***

These compositions of Gernsheim have been played in Boston:—

Symphony No. 2, E-flat, Op. 46, December 9, 1882, Boston Symphony Orchestra.

Concerto in C minor for pianoforte and orchestra, January 7, 1875, Harvard Musical Association; Ernst Perabo, pianist.

Concerto for violin and orchestra, October 23, 1897, Boston Symphony Orchestra; Isidor Schnitzler, violinist.

"Salamis," baritone solo and male chorus, Apollo Club, 1880, November 26, 29 (Dr. E. C. Bullard, baritone); 1883, April 25 and 27 (Clarence E. Hay, baritone, orchestra); 1888, December 4 and 10 (Arthur B. Hitchcock, baritone, piano accompaniment); 1889, February 20 and 25 (Arthur B. Hitchcock, baritone, orchestra); 1898, November 30 (E. A. Osgood, baritone, piano accompaniment); 1906, January 3 (W. H. Kenney, baritone, piano and organ accompaniment); 1910, April 6 (Robert C. Whitten, baritone, piano and organ accompaniment).

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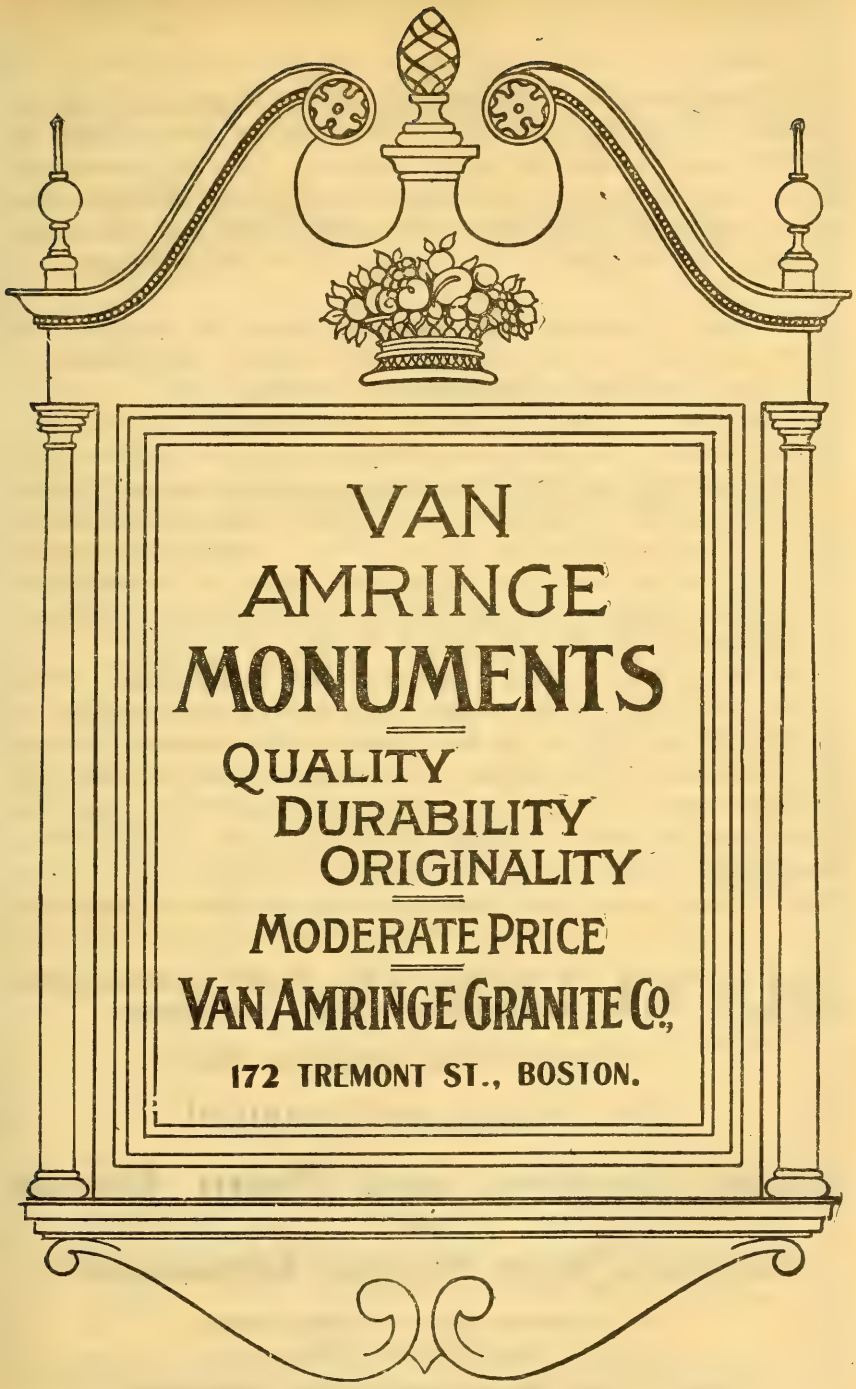
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VARIATIONS AND FUGUE ON A MERRY THEME OF J. A. HILLER (1770) FOR FULL ORCHESTRA, OP. 100 . . . . . MAX REGER

(Born at Brand, Bavaria, on March 19, 1873; now living in Leipsic.)

This composition was performed for the first time at a Gürzenich concert, Cologne, October 15, 1907. The concert was conducted by Fritz Steinbach, to whom the work is dedicated. The first performance in the United States was at Philadelphia by the Philadelphia Orchestra, December 20, 1907. The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Dr. Muck, February 15, 1908.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, harp, strings.

Reger tells us on the title-page that the melody of Johann Adam Hiller is dated 1770; he gives no further clue to identification of it. Mr. Johannes Reichert, the editor of the programme books of the symphony concerts of the Royal Orchestra, Dresden, says it is from a Singspiel of Hiller, but he does not say which one. Fortunately, there is a set of Hiller's operettas in the Boston Public Library, in the remarkable collection of musical works and books on music given with princely generosity to the city by Mr. Allen A. Brown.

The theme is from Hiller's operetta, "Der Aerndtekranz" ("The Harvest Wreath"), in three acts. The operetta was published at Leipsic in 1772. Gerber, in his "Historisch-Biographisches Lexicon der Tonkünstler" (first edition, 1790), gives this date of publication, but says nothing about the year of the performance; Dr. Hugo Riemann gives the date of performance "Leipsic, about 1770" ("Opern Handbuch," Leipsic, 1887); Carl Peiser, in his study of J. A. Hiller (Leipsic, 1894), merely mentions the title and the date of publication.

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The melody chosen by Reger is in the second act of the operetta (page 51), and it is sung by Lieschen. The melody, with the little instrumental interludes and finale, is followed closely by Reger. The key is the same, E major, and the time is the same, 2-2; but the term Andante is unqualified in the original. The words sung by Lieschen are as follows:—

Gehe, guter Peter, gehe!
Ich verstehe
Wie man dich zurücke kriegt.
Nur ein Wörtchen, nur ein Blick,
Und er ist vergnügt,
Und er kommt zurück.

Will er ja die Stirn in Falten
Noch erhalten;
Einen Kuss versprech ich dann.
Freundlich spitzt er Mund und Ohr,
Und er lacht mich an
Und er liebt wie vor.

This may be freely Englished:—

Go, good Peter! I know how you are to be won back. Just a word, just a look; he is happy, he returns.
If he persists in scowling, I promise him a kiss. Then he puckers his lips and pricks up his ear, and he smiles on me and he loves me as before.

Theme. Andante grazioso, E major, 2-2. This theme of eighteen measures has a simple character, yet there is variety in the sections, and there is a certain rhythmic charm. It is sung chiefly by wood-wind instruments. The strings have two sections and the conclusion.

Variation I. Più andante, E major, 2-2. The variation is built on the foundation of a figure in eighth notes. The various sections of the theme appear in divers colors.

Variation II. Allegretto con grazia (non troppo allegro), A major,

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3-4. A new motive (*espressivo*, oboes and clarinets) appears over an accompanying figure for 'cellos, supported softly by bassoons and horn. Hiller's theme is soon heard over the same accompanying figure. This is developed freely in A major, then C-sharp major, and at last in G major (oboe). The new theme is reintroduced. The ending, after two changes of tempo, is Largo.

Variation III. Vivace, F-sharp minor, 2-4. This is a free variation with a running figure, first given to strings, derived from the first section of the theme. The close is again a Largo.

Variation IV. Poco vivace (non troppo allegro), F major, 2-4. The theme is proclaimed in a decided manner by bassoons, double-bassoon, 'cellos, and double-basses. Other instruments, at first the horns, give a joyous cry. There are modulations above the theme that continues undisturbed in the basses. Canons are developed out of a section of the theme. After a mighty stroke, wood-wind instruments take up the theme. There is more contrapuntal work, chiefly in canonic form.

Variation V. Andante sostenuto, A major, 3-4, alternating with 2-4, later 6-8, and then 3-4 and 2-4. This variation is in strong contrast with those that precede it. There is the mood of Reger's Serenade, Op. 95. The orchestra is divided into three groups, two groups of

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strings, with one group playing with mutes, and one group of wind instruments. The introductory motive (strings) is not derived from Hiller's theme, but the first section of this theme appears in the alternation of 3-4 and 2-4. The chief section, Quasi più andante, is in 6-8, and Hiller's theme is first developed by the basses, while various expressive melodies are added. A postlude makes use of the introductory motive and a section of Hiller's theme, and ends più lento and pianissimo.

Variation VI. Tempo di minuetto, G major, 3-4. A minuet is made by a change in the bars. After a fermata there is a trio, meno mosso, in E minor.

Variation VII. Presto (ma non troppo presto), F-sharp minor, 6-8. A new motive is announced at the start. The movement has the rhythm of a tarantella. The Hiller theme enters, at first for flutes and clarinets. The movement ends gently in A major.

Variation VIII. Andante con moto, F-sharp major, 3-4. This variation is in the nature of an intermezzo. It is comparatively short, and it has a theme of its own, which was hinted at near the end of the seventh variation. The strings are used with and without mutes.

Variation IX. Allegro con spirito, F major, 2-2. There is a rapid succession of various tonalities. A new motive is announced at the beginning, and the middle section, poco meno mosso, 6-4, has a new, expressive theme (clarinet and horn).

Variation X. Allegro appassionato, B minor, 3-4. There is an energetic motive at the beginning (violins). The first section of Hiller's theme soon appears in the basses, afterward in horn with triplets playing about it. The energetic theme enters again in conjunction with sections of the Hiller melody. At the climax the first

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section of the latter motive is thundered out by trumpets and trombones, and the energetic theme rushes to a tumultuous ending.

Variation XI. Andante con moto, E major, 4-4. The variation begins with a peaceful descending chromatic melody (flute and clarinet), of kin to the first section of Hiller's theme and a forerunner of the second theme in the fugue that follows this variation. The Hiller theme first appears in the basses, the chromatic theme is used in a crescendo, but the Hiller melody returns softly. The variation has a more and more peaceful mood to the end.

Fugue. Allegro moderato (ma con spirito), E major, 4-4. The first theme, given immediately to the first violins, has no direct connection with the theme of Hiller. The second violins take up the first fugue theme; violas and 'cellos follow; but, before the 'cellos and double-basses have it together, a voice part is heard (second violins and flute) which hints at the second fugue theme, as did the chromatic melody in the eleventh variation. The first fugue theme next appears in the oboes. A new figure assumes importance, and fragments of the Hiller air are heard. Second violins and violas give out energetically the first fugue theme, which is taken up by flutes and oboes in imitation, but inverted. The joyful horn motive of the fourth variation is heard, and this assumes greater significance later. At the second leading of the fugue theme, the hint at the second is again heard. The third leading is by the second violins, the fourth by the 'cellos. The fugue theme is now worked in freer form. The expressive theme in the ninth variation appears. There is a passionate crescendo, after which the oboes take the fugue theme, "molto grazioso." The horn motive from the fourth variation is freely used.

Another crescendo leads to a new section, meno mosso. The oboes give out the second theme of the fugue, which is taken up by second violins, then 'cellos and basses. Other preceding motives enter into the crescendo. The horn theme, now for the trumpet, unites with the first fugue theme (bassoons and lower strings) in a great stringendo. The horns take up the first fugue theme, and there is a ritardando which prepares the climax. Trombones proclaim in half-notes, quasi largo, the first section of Hiller's theme, while the strings have the first theme

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of the fugue, and the horns and trumpets have both the second theme of the fugue and the old horn-call. All this is over a pedal-point on B. A great ritardando brings the ending, più largo.

***

Reger is still a much-discussed man. Some regard him as the greatest living composer, for there are passionate Regerites; others admit his facility, and find no other quality in his voluminous works.

His mother began to give him piano lessons when he was about five years old. His father, Joseph Reger (1847–1905), was a school-teacher, and the family moved to Weiden in 1874, a year after Max was born. At Weiden, Max studied the pianoforte with A. Lindner and harmony and the organ with his father. In August, 1888, he visited Bayreuth, and there heard an orchestra for the first time, in performances of "Parsifal" and "The Mastersingers of Nuremberg." He then began to compose, and he wrote songs, preludes, and fugues for the pianoforte, a pianoforte quartet, a string quartet, and an overture, "Héroïde funèbre." No one of these works has been published. He had attended the Royal Preparatory School at Weiden, and in August, 1889, he passed his examination at the Royal Training College for Teachers at Amberg, but Dr. Hugo Riemann (1824–96) persuaded him to become a professional musician, and in 1890 Reger entered the Conservatory of Music at Sondershausen, where he studied theory, the pianoforte, and the organ with Dr. Riemann. Late in 1890 or in 1891 he followed his teacher to Wiesbaden, where he became teacher of the pianoforte and the organ at the Conservatory there. In 1891

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Frühlingsnacht . . . . . Schumann
Des Kindes Gebet . . . . . Reger
Warum . . . . . Tschaikowsky

IV.

All in a Garden Green . . . . . Whelpley
The Dream Robber . . . . . Schmidt
If . . . . . Huhn
A Birthday . . . . . Woodman

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some of his compositions were published. He began to teach theory, but in 1896–97 he performed his military service. Soon afterwards he was sick nigh unto death. After his convalescence (1898) he went back to Weiden, and composed industriously. In 1901 he moved to Munich, and there took to himself a wife (1902), and joined the faculty of the Royal Academy of Music. In 1907 he was called to Leipsic as Music Director of the University and teacher of composition at the Conservatory. He resigned his position at the University toward the end of 1908. He received the title of Royal Saxon Professor in 1908, and the University of Jena gave him the degree of Dr. Phil. Hon. Causa. The University of Berlin gave him the title of Doctor of Medicine in 1910.

The list of his works is a long one, and he is continually adding to it. It includes Sinfonietta for orchestra (1905); Serenade for orchestra (1906), Op. 95; Variations and Fugue on a Merry Theme by J. A. Hiller, Op. 100 (1907); Symphonic Prologue to a Tragedy, Op. 108 (1909); Concerto for pianforte and orchestra, Op. 114 (1910); Trio Serenade, Op. 102; Six Preludes and Fugues for pianoforte, Op. 99; 100th Psalm; Violin Concerto, Op. 101; Violin Sonatas, Op. 1, 3, 41, 72, 84; Four Sonatas for violin alone, Op. 42; Seven Sonatas for violin alone, Op. 91; Prelude and Fugue for violin alone; Three Sonatas for clarinet and pianoforte, Op. 49, 107; Two Violin Romances, Op. 50; Trio with viola, pianoforte quartet, Op. 113; Three String Quartets, Op. 64; String Quartet, Op. 109; String Quintet, Op. 64; Violoncello Sonatas, Op. 5, 28, 78, 116; Songs, Op. 4, 8, 12, 15, 23, 31, 35, 37, 43, 48, 51, 55, 66, 68, 70, 97; and other songs; Four-voiced Songs with pianoforte, Op. 6; Duets, Op. 14; Sacred Songs with organ, Op. 19; Hymn, "An den Gesang," Op. 21, for male chorus and orchestra; "Gesang der Verklärten," Op. 71, for chorus of five voices and orchestra; Folk-songs for male chorus and also for mixed chorus; "Palmsonntagmorgen" (five voices a cappella); choral cantata, "Meinen Jesum lass' ich nicht"; 100th Psalm for chorus, orchestra, and organ; "Die Nonnen," for mixed chorus; "Suite im alten Stil,"

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for violin and piano, Op. 93; many organ pieces of all sorts, Op. 7, 16, 27, 29, 30, 33, 40, 46, 47, 52, 57, 60, 63, 67, 69, 73, 92. He has arranged for the organ preludes and fugues written by Bach for the clavichord; organ works of Bach for the pianoforte (two and four hands); and Bach's two-voiced Inventions as trios for organ. He has also written much music for the pianoforte, both for two and four hands: Op. 9, 10, 11, 13, 17, 18, 20, 22, 24, 25, 26, 32, 36, 44, 45, 53, 59, 62, 65, 82, 94, 96, 99, 115. He has transcribed for the pianoforte songs of Hugo Wolf, Jensen, and Brahms; orchestral pieces by Bach, Wolf, d'Albert. This list is by no means complete. In 1903 he published "Beiträge zur Modulationslehre." Dr. Riemann said that Reger has won his reputation by expressing his own individuality in a language that comes from deep study of Bach, Beethoven, and Brahms.

There is a biographic sketch of Reger's life with a review of his works by Richard Braungart.

A Max Reger Festival was held at Dortmund, May 7, 8, 9, 1910.

Hiller (Hüller) was born December 25, 1728, at Wendisch-Ossig, near Görlitz. He died at Leipsic, June 16, 1804. He was educated at Görlitz and later at Dresden, where he studied the pianoforte and thorough-bass with Homilius. In 1751 he entered the University at Leipsic, and supported himself by giving music lessons and as flutist and singer. In 1754 he was tutor in Count Brühl's house at Dresden, and in 1758 he accompanied his pupil to Leipsic, which was afterward his dwelling-place. He revived the subscription concerts, and conducted them until 1781, when K. W. Müller founded the Konzertgesellschaft. Hiller was appointed conductor of these concerts, the first conductor of the Gewandhaus series. (His successors were Schicht, Schulz, Pohlenz, Mendelssohn, F. Hiller, Gade, Rietz, Reinecke, and Nikisch, who is the present conductor.) He founded a singing-school, resigned, and went to Berlin for four years, but returned to Leipsic in 1789 to be cantor at the Thomasschule. In 1801 he retired into private life. Among his compositions are twelve *Singspiele*, cantatas, much church music, orchestral music (symphonies, etc., in manuscript), many songs. He established the first music journal, *Wöchentliche Nachrichten und Anmerkungen, die Musik betreffend*

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(Leipsic, 1766–70). His "Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler" (1784) contains sketches of Bach, Graun, Handel, Hass, Jomelli, Tartini, and others. He wrote treatises, among them his "Anweisung zum musikalisch richtigen Gesang" (1774) and "Anweisung zum musikalisch zierlichen Gesang," which may be studied to-day with profit by singers and singing-teachers. Nor was he a mere theorist about singing, for he had brilliant pupils, as Corona Schröter. All in all, an incredibly industrious man, a versatile one and gifted.

***

Mr. William Foster Apthorp, in his excellent historical sketch, "The Opera, Past and Present" (New York, 1901), says of the German comic opera, or Singspiel: "Although filling quite an enormous place in the national artistic life, it has been absolutely without influence upon anything outside of Germany, or upon the higher forms of classic and romantic opera in Germany itself." He mentions Mozart's "Entführung," Nicolai's "Die lustigen Weiber von Windsor," and Brüll's "Das goldene Kreuz," as known outside Germany: "Most of the older ones of the school have passed into the antique-curiosity stage, and are more than dead now."

The Singspiel was a light dramatic piece in which the spoken dialogue was interspersed with songs. The plots and characters were usually of a humble character, though sometimes fairy-tales and legends were used. There was farce, there was burlesque. At first the songs were very simple, folk-songs or of a folk-song character, sometimes without much relation to the plot. The Italian *opera buffa* in Paris aroused the French to emulation, and they in turn influenced Christian F. Weisse and J. A. Hiller in Leipsic. The Leipsic theatre manager Koch was, however, the instigator in Leipsic, for he persuaded Weisse to arrange the English ballad opera, "The Devil to pay," * with new music by Standfuss, a member of Koch's company,

* "The Devil to pay," produced in London in 1728, was performed at Charleston, S.C., certainly as early as 1736. (See Mr. O. G. Sonneck's "Pre-Revolutionary Opera in America" in the *New Music Review* (New York) for June, 1907, page 442.)
Mr. F. E. Chase, of Boston, has kindly added the following note:—
"The original of this piece was 'The Devil of a Wife; or, A Comical Transformation,' a farce in three

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and this operetta, "Der Teufel ist los" or "Die verwandelten Weiber," with the second part, "Der lustige Schuster," met with great success when it was produced, October 8, 1752. In 1765 Hiller added new music to the piece, and after that wrote the series of operettas beginning with "Lisuart und Dariolette." Other masters of the Singspiel were von Dittersdorf (1739–99), Johann Schenck (1755–1836), Wenzel Müller (1767–1835), Joseph Weigel (1765–1846).

Hiller and his contemporaries thus made a practical protest against the tyranny of the Italian aria. Hiller gives an interesting account of his theories in his Autobiography: "Truly, a peasant maiden should not sing the *arie di bravura* of an Italian operatic heroine; but an

acts, by Thomas Jevon, first acted at the theatre, Dorset Garden, London, in 1686, and published in quarto in the same year. Its plot was borrowed from the story 'Mopsa' in Sir Philip Sidney's 'Arcadia.' Jevon was thought to have had some assistance in the writing of this, his only play, from his brother-in-law, Thomas Shadwell. This piece was produced later in the same year at the Theatre Royal.

"Jevon's prologue says, somewhat immodestly:—

"'My name's Mr. Jevon, I'm known far and near.'

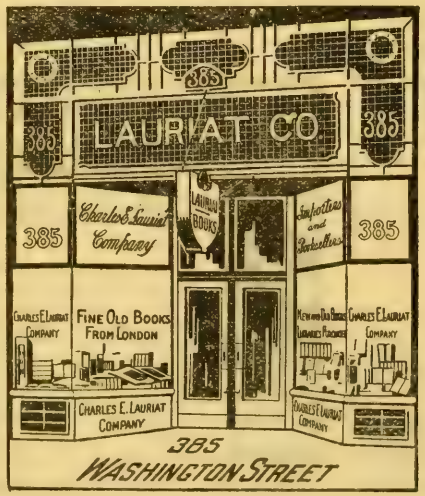
He was, in fact, a well-known dancing-master and better known actor, and died on December 20, 1688, at the age of thirty-six.

"'The Devil to pay; or, The Wives Metamorphosed,' an opera in three acts, based upon the above was first produced at Drury Lane, August 6, 1731. Miss Raftor, afterwards Mrs. (Kitty) Clive was the Nell, and Theophilus Cibber played Dungfork. This adaptation was made by Charles Coffey and John Mottley, each of whom undertook the alteration of an act and a half of the original, and by merely adding to its text a number of songs converted it into a ballad opera. In this form it was performed during the summer season of 1731, but, proving unsatisfactory, it was shortened to one act by Theophilus Cibber, who gave to it its second title, as above. To this condensed version Colley Cibber contributed one song; and another, written by Lord Rochester fifty years before, was also introduced, so that the surviving piece is the joint work of six or seven authors, thus reminding one, in manner as in matter, of its descendant, the modern musical comedy.

"Mrs. Clive made her first great success in this piece, and had her salary doubled in consequence of it. Charles Coffey died May 13, 1745. He was deformed, but habitually made a jest of it, and once played Æsop for his own benefit in Dublin. John Mottley, born 1692, died October 30, 1750.

"On December 17, 1852, another alteration of this play, entitled 'The Basket-maker's Wife,' was produced for the first time in America at Niblo's Garden, New York. Mme. Thillon was the Letty of this cast; the part corresponded to Nell in the older version."

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Astolph in 'Lottchen am Hofe,' a King in 'Der Jagd,' cannot enter with the song of a peasant maiden. I have had this difference in characterization before my eyes in all the country scenes which our Weisse arranged so happily; but I have also seen to it that the forms of the songs were not too widely apart."

Dr. Burney attended a rehearsal of one of Hiller's comic operas at the Leipsic playhouse, September 25, 1772. "I found this music very natural and pleasing, and deserving of much better performers than the present Leipsic company can boast; for, to say the truth, the singing here is as vulgar and ordinary as our common singing in England, among those who have neither had the advantage of being taught, nor of hearing good singing. There is just the same pert snap in taking the high notes, which they do with a kind of beat, and very loud, instead of a *messa di voce*, or swell. The instrumental parts went ill; but as this was the first rehearsal, they might have been disciplined into good order, if M. Hiller had chosen to bounce and play the tyrant a little; for it is a melancholy reflection to make, that few composers are well treated by an orchestra, till they have first used the performers roughly, and made themselves formidable" (Burney's "Present State of Music in Germany," etc., vol. ii. pp. 75, 76. London, 1773).

***

Reger's Serenade was played in Boston at a concert of the Boston Symphony Orchestra, April 13, 1907; his Variations and Fugue on a Merry Theme at a concert of the Boston Symphony Orchestra, February 15, 1908; his Symphonic Prologue to a Tragedy, October 16, 1909. Other performances of works by him in Boston: Serenade, Op. 77 A, for flute, violin, and viola, February 5, 1906 (Messrs. A. Maquarre, Hess, and Ferir); Sonata in F-sharp minor for violin and pianoforte, Op. 34, by Messrs. Marteau and Göllner, April 10, 1906; Sonata for violin and pianoforte, C major, Op. 72, November 16, 1908 (Messrs. Hoffmann and Anthony); Two Chorals of Bach arranged for pianoforte and Variations on a Theme by Bach, December 10, 1908 (Mr Charles Anthony); four movements from Suite, Op. 103 A, for violin and pianoforte, March 26, 1909 (Messrs. Hess and Gebhard); Sonata in A-flat major, Op. 49, No. 1, for clarinet and pianoforte, December

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23, 1909 (Messrs. Grisez and DeVoto at a Longy Club Concert); Quartet in E-flat major, Op. 109, January 6, 1910 (Hess-Schroeder Quartet), December 6, 1910 (Kneisel Quartet); Scherzo from Quartet in D minor, Op. 74, February 3, 1910 (Flonzaley Quartet). Mr. Ernest Sharpe gave a Reger song recital, November 15, 1905, and some of Reger's songs have been sung here in recitals.

Mr. Heinrich Warnke was born at Wesselbüren, a few miles from the German Ocean, on August 30, 1871. His father was a violinist, and all his sons are musicians. Mr. Warnke began to study the pianoforte when he was six years old, and, when he was ten, his father began to give him violoncello lessons. Two years later the boy was sent to the Conservatory of Music in Hamburg, where he studied with Gowa, and it was there that he first played in public. He afterward studied at Leipsic with Julius Klengel, and made his début at the Gewandhaus. He has been associated with orchestras in Baden-Baden and Frankfurt-on-the-Main. About ten years ago Felix Weingartner invited him to be the first violoncellist of the Kain Orchestra at Munich, and he left that orchestra in 1905, to take the like position in the Boston Symphony Orchestra, as successor to Mr. Rudolf Krasselt, whom he taught. In Munich he was associated with Messrs. Rettich and Weingartner in a trio club, and he was also a member of a quartet. He first played in the United States as a soloist at a concert of the Boston Symphony Orchestra in Boston, October 28, 1905 (Dvořák's



Concerto in B minor for violoncello). On January 5, 1907, he played at a Symphony Concert in Boston Volkmann's Concerto in A minor, Op. 33; on February 29, 1908, Dohnányi's Concert Piece in D major for orchestra, with violoncello obbligato, Op. 12 (first time in Boston); on March 13, 1909, Grädener's concerto for violoncello, Op. 45 (first time in America); and on October 30, 1910, Gustav Strube's Concerto in E minor for violoncello and orchestra (MS.), first performance.

In 1905–06 and 1906–07 Mr. Warnke was the violoncellist of the Boston Symphony Quartet (with Messrs. Hess, Roth, and Ferir).

CONCERTO FOR VIOLONCELLO, IN A MINOR, OP. 33.

CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; still living at Paris.)

This concerto was composed in 1872 and published in 1873. It was first played at a Conservatory Concert, January 19, 1873, by Tolbecque,* to whom the work is dedicated. The first performance in Boston was by

* August Tolbecque, born at Paris, March 30, 1830, took the first prize for violoncello at the Conservatory in 1849. He taught and played at Marseilles (1865–71), returned to Paris, where he played in the orchestra of the Conservatory and as a member of the Maurin Quartet. Since his retirement he has lived at Niort, where he collects and repairs old instruments and writes books. His chief works are "Quelques Considérations sur la Lutherie" (1890), "Souvenirs d'un Musicien de Province" (1896), "Notice Historique sur les Instruments à Cordes et à Archet" (1898), "L'Art du Luthier" (1903). Tolbecque offered his collection of instruments to the French government for the Paris Conservatory, but there was some delay in appreciation, and the Belgian government secured the instruments. Tolbecque at once began to make another collection.

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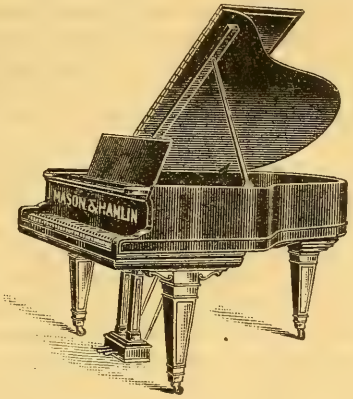
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Wulf Fries at a concert of the Harvard Musical Association, February 17, 1876. Mr. Schroeder played it here at Symphony Concerts, November 19, 1898, January 10, 1903. Mr. Krasselt played it November 21, 1903; Miss Elsa Ruegger on February 10, 1906.

The concerto begins Allegro non troppo in A minor, 2-2, with the announcement of a flowing theme by the solo instrument over a tremulous accompaniment. This theme is developed somewhat by the 'cello. The orchestra develops it further against a counter-theme in the 'cello, which takes up the development again. The second theme, of a more melodious character (F major), is also given to the 'cello. There is only a short development. The working-out of the first theme is resumed, first in the 'cello, then in the orchestra. A new theme is introduced by way of episode, allegro molto, F major. The two chief themes are again used in development. There is a transition to a new movement, Allegretto con moto, B-flat major, 3-4, a minuet. The theme is announced by muted strings, and the solo 'cello enters with another dance theme. These themes are developed, the minuet in the orchestra, slow waltz in the 'cello. There is a return to the original alla breve time and pace, and the first theme reappears, but one of its figures is the foundation of a new theme, which in turn is developed and leads to a finale on the same theme and a new second theme. The first theme makes another appearance, as does the episode. The concerto ends brilliantly in A major.

The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

Saint-Saëns's second violoncello concerto, Op. 119, was published early in 1903. It is dedicated to Joseph Hollmann,* and was played by him at a Lamoureux Concert at Paris, March 8, 1903. The critics found the work inferior to the first concerto, and said that it was made for a virtuoso's holiday.

*Hollmann was born at Maastricht, October 16, 1852, and was a pupil of François Servais at Brussels. He is known as an eminent virtuoso throughout Europe, and he visited the United States in 1892–93. He played in company with Johannes Wolff, violinist, at the Hollis Street Theatre, Boston, December 15, 22, 29, 1892, January 5, 1893. He was here as a member of Mme. Eames's concert company, December 9, 1905.

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THE SMALL ORCHESTRA.

(From the London *Times*, April 30, 1910.)

The growth of the orchestra in the nineteenth century is perhaps the most conspicuous of all the remarkable developments of modern music. But its growth does not consist merely in the fact that it has gone on getting bigger and including a greater variety of instruments, each one of which gives a new color to the scheme. The intimate knowledge which composers have gained of the qualities of the several instruments has enabled them to break through the conventional grouping which treated the instruments largely as contrasted blocks of strings, wood-wind, and brass, and to combine them in a number of fresh relationships, so that they now have not only a great variety of simple colors to choose from, but an almost infinite number of composite ones possessing distinct characteristics of their own. To name one well-known instance, the first theme of Elgar's prelude to "The Dream of Gerontius," given out by clarinet, bassoon, and violas, gives a tone which could be produced by no single instrument or by any one of the old-fashioned groups. Its peculiar quality is arrived at by the fact that the wind instruments can combine closely with a large mass of strings, however softly played, so as to form one sound, whereas they

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could never completely coalesce with the thinner tone which three or four violas produce.

That is the essential difference between a large orchestra playing in a large space and a small body of players, even one which contains all the ordinarily accepted classes of instruments. There are fewer composite tones at the disposal of the latter, and the orchestration must therefore be of a simpler kind. It is obvious that such an orchestra is excluded from broad and massive effects: it is less obvious, but equally true, that it is excluded from some delicate and subtle ones. But, though this is the case, the whole of the advantage does not lie with the large orchestra. There are certain types of musical thought which can be more clearly expressed by the simple tones of the small orchestra, where the strings have greater individuality, where bowing and phrasing count more, and the instruments stand apart from each other more as they do in the larger forms of concerted chamber music.

As a consequence, the small orchestra has never quite lost its attractiveness for composers who suit their means of expression aptly to the thing which they wish to express. Side by side with works for an orchestra of the larger kind are to be found certain others which are more suited to a small body of picked string players contrasted with the delicate threads of color which the individual use of the lighter wind instruments can give. Brahms's two Serenades, especially the second in A major (without violins), are particularly happy instances of the type. The special circumstances in which the "Siegfried Idyll" was composed determined its character in this respect; and, though it is Wagner's only contribution to the literature of the small orchestra, it is a very perfect specimen. Tchaikovsky differentiated the two styles very clearly; and in the early Overture in F, the "Mozartiana" Suite, and even in the "Casse Noisette" Suite, he showed his faith in the possibilities of the smaller organization. For, although the last-named uses a great variety of instruments, with the exception of some thickly scored passages in the "Valse des Fleurs" all are so lightly treated that the work seems to require performance by a much smaller band than that which is generally employed. The volume of modern music for small orchestras would no doubt be larger but for the fact

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that in the conditions of present concert performance it is generally considered merely as a section of the large orchestra: its music is played by the full complement of strings, while the players of wind instruments who are given no parts sit idle or slip out at the back door till the piece is over; and to the audience who listen to it in a large space, such as Queen's Hall, it merely seems less vivid than other orchestral music.

We noticed this week the formation of a small orchestra which, by giving suitable programmes in the Bechstein Hall, should be able to correct this impression and show that, when separated from conditions which induce a comparison with its big brother, the small orchestra has a positive individuality which it is worth while for composers to use. The composers of the past used it of necessity rather than from choice; and such an orchestra has unlimited opportunities of reproducing their intentions more accurately than can usually be done. Historically speaking, all the music written before Beethoven's Symphony in C minor can be regarded as written for a small orchestra, since large ones in the modern sense were unknown. At the same time there were degrees then as now; and in the works of Haydn and Mozart it is not difficult to see which bear performance on a larger scale than the composer contemplated and which suffer by it. As soon as the symphony became clearly distinguished from chamber music, the form was more or less appropriated to the "grand manner"; and the Salomon Symphonies of Haydn, as well as the more mature ones of Mozart, headed by the "Jupiter," are clearly appropriate for performance on the largest scale available. But in the earlier symphonies of both masters, the "Divertimenti," "Cassations," and serenades for various groups of instruments, there is a wealth of lovely music at present unplayed because it falls between chamber and orchestral music and belongs to neither as represented in the concert-room. The Haffner Serenade and the one for wood-wind, basset horns, horns, and double bass (K. 361), the delicate suite called "Eine kleine Nachtmusik" for strings, and the broadly humorous "Ein musikalischer Spass" represent a number of very distinct types drawn at random from Mozart alone.



Among the more primitive attempts at symphonic writing there are works which would sound delightful in a small hall, but which would not bear the more pretentious surroundings of the regular orchestral concert. The twenty symphonies of Boccherini must contain some movements of the kind, and experiment might even be made with the symphonies of Carl Phillip Bach. The one in F major, for example, contains a really eloquent Larghetto melody, a kind of dialogue between violas and violoncellos introduced by a striking modulating passage which in itself is sufficiently eventful to make one wish to hear the symphony; but the orchestration is too slender and the harmony too thin to make it possible to produce it in ordinary circumstances. When we consider the amount of music written for a few instruments, in connection with the theatre, the field of activity for small orchestras is seen to be very wide indeed. French opera especially has been full of fresh and frank dance tunes, from Lulli onward to Rameau, Gluck, and Grétry. Mr. Theodore Stier, the director of the new Bechstein Hall Orchestra, at his first concert gave us a delicious Tambourin from Grétry's "Denys le Tyran," the beauty of which rests solely in its springing rhythm, and also a Rigaudon from Rameau's "Dardanus," in which the contrasted groups of strings with oboes and bassoons show the dawn of the modern principles of orchestration. We hope that Mr. Stier will do more of this valuable work, and will hunt also among the "curtain tunes" and the overtures to the Odes of Purcell, while something worth revival might also be found among the overtures of Arne and Boyce.

At the same time a small orchestra should not be associated with the idea of archaic revivals, It is only the music which has genuine life in it, and merely requires the right surrounding for its vitality to be apparent, which is worth taking down from the shelf. There is so much among the older writers that their work naturally forms a basis for such an organization to work upon. There are also a number of works by nineteenth-century composers which have lost their place in the ordinary orchestral repertory because they have not the glow of modern orchestration, but are still very well worth hearing. Cherubini's overture to "Lodoiska," with its lovely second subject, sounded charm-

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ing at the beginning of the Bechstein Hall Orchestra's programme the other day; and the same composer's other overtures, "Medea" and "Anacreon," for example, the overtures of Auber, Marschner's overture to "Hans Heiling," and Sterndale Bennett's "Naiads" and "Parisina," are a few of the things which occur readily to mind. With first-rate playing and carefully adjusted balance between the instruments the small orchestra has the chance of giving an intimate kind of expression to music which, played in other conditions, might easily be judged to be merely stiff and formal. It is, therefore, able to widen our musical sympathies in a great many directions; and, if an efficient organization of the kind becomes firmly established amongst us, it may even influence composers to the extent of drawing from them new works, delicate in design and clear in coloring, of a kind as distinct from those which belong to the great orchestra as the water-color is from the oil-painting.

OVERTURE TO THE OPERA "TANNHÄUSER" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf,

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Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

***

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major



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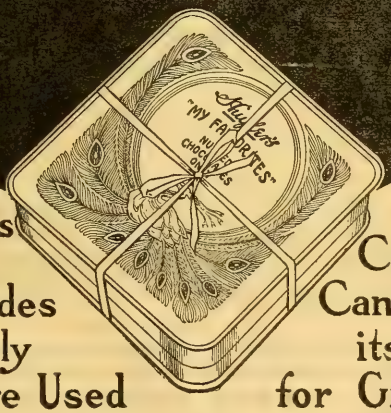
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3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos.

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The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

***

Commentators* have written singular "explanations" of this overture, but no one has surpassed the ingenuity of some programme annotator of Munich. Wagner wrote Uhlig, November 27, 1852: "In general I begin to be afraid of performances in chief towns. I shall never find such good will there as in the smaller towns, especially not among self(!)-opera-composing Capellmeisters. Do you really know

* Charles Baudelaire's gloss in his essay, "Richard Wagner et Tannhäuser," first published in the *Revue Européenne*, April 1, 1861, is highly characteristic of the poet. "The overture sums up the thought of the drama by two songs, the religious song and the voluptuous song, which, to borrow Liszt's phrase, 'are here placed as two terms, which find their equation in the finale.' The Pilgrim Chant appears first, with the authority of the supreme law, as the immediate indication of the true meaning of life, the goal of the universal pilgrimage, that is, God. But, as the intimate knowledge of God is soon drowned in every conscience by the lusts of the flesh, the representative song of holiness is little by little submerged in voluptuous sighs. The true, the terrible, the universal Venus arises already in all imaginations. And he that has not yet heard the marvellous overture of Tannhäuser should not fancy here a song of vulgar lovers trying to kill time in arbors, nor are the accents those of a drunken crowd, as Horace says, throwing defiance at God. Here is something at once truer and more sinister. Languors, delights now feverish, now cut with anguish, incessant returns towards a voluptuousness which promises to quench thirst but never quenches it, furious palpitations of the heart and the mind, are now heard, imperious commands of the flesh, the whole dictionary of the onomatopœias of love. At last the religious theme little by little resumes its sway, slowly, by degrees, and absorbs the other in a peaceful victory as glorious as that of the irresistible being over the one sickly and disorderly, of Saint Michael over Lucifer." This quotation gives only a faint idea of the whole rhapsody.

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what happened with the 'Tannhäuser' overture in Munich? The applause was 'very divided.' But I must tell you a joke from there. I had sent the programme to Lachner, and had received no answer: after I had read about the performance, I reminded him of it. Then I got for answer that they had not ventured to make known the programme, but that they had added the following notice to the concert programme: 'Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph,' consequently—they now say—I can rest assured that my composition was completely 'understood.' (Is that not delicious?)"

***

Wagner's own programme was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery

* "Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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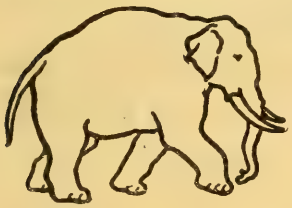
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to do his bidding. Wild cries of riot answer him: the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg it-



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self, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

***

Wagner was disgusted with the first performances at Dresden, and in his letters to Theodor Uhlig showed his disappointment and rage. Thus he wished the end of the opera rectified in both text and pianoforte score: "The miracle only hinted at in the altered form must be completely restored. . . . The reason for leaving out the announcement of the miracle in the Dresden change was quite a local one: the chorus was always bad, flat, and uninteresting; also an imposing scenic effect—a splendid, gradual sunrise—was wanting." Again: "*For me*, it was a necessity to protest against the Dresden performance of 'Tannhäuser' and against the opinion that it had satisfied me; this was still tingling in all my limbs." Wagner wrote, October 12, 1852: "The Dresden 'Tannhäuser' is no advertisement for me; they may even do there what they like with the ending! Dresden can be of no more use to me, as it has never been of use—it has, indeed, harmed me; but it cannot even do that any more. It can only sink deeper into my indifference. Enough; the remembrances of the Dresden 'Tannhäuser' are a torture to me."

***

The part of Tannhäuser was created by Joseph Alois Tichatschek (1807–86), who was a member of the Dresden Opera House from 1838 to 1872. The part of Venus was created by Wilhelmine Schröder-Devrient (1804–60). The passionate lovers of the story were shown on the stage as mature persons of discreet years, for the Tannhäuser was thirty-eight years old and Venus was in her forty-first year.

Tichatschek was for years the glory of the Dresden Opera House; but there were cavillers even when he was at the zenith of his glory. He

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was a dramatic, not a lyric singer. He was accused of stiffness in gesture and certain mannerisms that grew upon him while he was under the influence of Schröder-Devrient. His voice was not naturally free or flexible, and he was ill at ease in the Italian operas of the repertory of the period. "Al. Sincerus," the author of "Das Dresdner Hoftheater" (1852), does not attempt to suppress the criticisms unfavorable to his hero: on the contrary, he publishes them at length, and then he exclaims in a fine burst: "Tichatschek is a German singer. We are in Germany, and, thank God, we are not without old and new German works, which can stand honorably in competition with the new Italian weak and sickly productions."

But let us listen to the testimony of an outsider, an acute, most experienced, discriminating judge of singing. Henry F. Chorley heard Tichatschek in several operas, among them "Tannhäuser." He wrote of him: "Among the tenors of Germany, Herr Tichatschek bears a high reputation; and few, in any country, have ever crossed the stage with an ampler proportion of natural advantages. He is of the right height, handsome, his voice strong, sweet, and extensive, taking the *altissimo* notes of its register in chest tones. He possessed, too in 1839, a youthful energy of manner calculated to gain the favor of all who hear and see him. But, on returning to Dresden in 1840, I found that he had abused this energy to the evident deterioration of his voice and style; and there was cause to fear that a few seasons more may rivet him in bad habits never to be thrown off, such as sink their owner among the disappointing legion of those who 'might have done great things.'"

After Chorley had heard "Tannhäuser" at Dresden in the forties, he wrote as follows of the great scene in the third act: "I remember the howling, whining, bawling of Herr Tichatschek (to sing or vocally to declaim this scene is impossible)."

In Germany the tradition still lives that Tichatschek was the ideal Tannhäuser. Yet Wagner wrote of him to Liszt: "In spite of his voice Tichatschek did not bring out many points that have not proved beyond the reach of far less gifted singers. He has only brilliance or

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suavity, not one single true *accent of grief*." For his sake Wagner was obliged to make several cuts and minor omissions.

Schröder-Devrient created the part of Venus. She was an ardent admirer of Wagner; she was in sympathy with his desire to make the German operatic stage still more illustrious; she was delighted with his enthusiasm, his scorn of the conventionalities; and some say that she shared his revolutionary views concerning politics. According to Glasanap-Ellis's biography of Wagner: "Only out of personal attachment to the author did she finally consent to undertake the part of Venus, but with the remark that she didn't know what to make of it —unless she were to appear in fleshings from top to toe; 'and that,' she added with mock seriousness, 'you could scarcely expect of a woman like me.' The jest stood cover to a very solid reason: the miseries of her private life had made this rôle a peculiarly trying one for Schröder-Devrient." As Wagner himself said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task."

This extraordinary woman was not a singer; she was a play-actress who for some strange reason preferred the opera house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chélard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days, when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

"She was a pale woman. Her face a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a mænad. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other German voices of its class (those, for instance, of Madame Stockl-Heinefetter, Madame Durde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.'"

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The part of Elisabeth was created by Johanna Wagner, the niece of the composer, the daughter of Albert Wagner (1799–1874). She was born October 13, 1828, in a village near Hannover; she died at Würzburg, October 16, 1894. As a five-year-old child she appeared in Iffland's "Spieler" at Würzburg. She was first engaged in a theatrical company at Bernburg when she was thirteen, but she soon began to devote herself to opera. Her uncle, conductor at Dresden, invited her to appear there as guest in 1844, and she was engaged for three years. She was sent to Paris to study with Pauline Viardot. In 1849 she sang at Hamburg, and in 1851 she was engaged at Berlin, where she was long a favorite. In 1859 she married the *Landrat* Jachmann, and as she lost her voice suddenly in 1861, she turned play-actress until 1872, when she left the stage; but she sang in 1872, and in 1876 she created the parts of Schwertleite and the first Norn at Bayreuth. From 1882 to 1884 she taught dramatic singing at the Munich Royal Music School. The last ten years of her life were spent at Berlin. She was first famous in England by the breaking of her contract with the manager Lumley and the consequent litigation.* Her father's remark in a letter, "One only *could* go to England to get money," aroused a storm of indignation; but all was forgiven when she appeared at Her Majesty's in 1856 as Romeo in Bellini's opera, Lucrezia Borgia, Orpheus, and Tancred.

Chorley described Johanna Wagner as follows: "She was one of

* See "Reminiscences of the Opera," by Benjamin Lumley (London, 1864), chapters xxi. and xxiii.

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the many who sing without having learned to sing. Her voice—an originally limited one, robust rather than rich in tone—was already"—Chorley heard her in Berlin in 1853—"strained and uncertain; delivered after a bad method, and incapable of moderate flexibility—as was to be felt when she toiled through Mozart's air, 'Parto,' from 'La Clemenza,' with its clarinet obbligato. She wore man's attire well and decorously, but she had too much of the elaborate and attitudinizing style of her country to be acceptable as an actress, especially in the Italian drama, where the passion, if it cannot be made to seem spontaneous, becomes intolerable. . . . She was most striking to see, but the mechanical vehemence of second-hand German acting proves less attractive in London than at Berlin. *There*, as a part of a picture (got up by machinery) and as addressing a public to whom the style of elaborate violence is congenial, it can be submitted to. Here—it seems extravagant, pedantic, and distasteful, in no common degree. The German actor's alphabet (I do not here speak of such admirable artists as Seydelmann or Emil Devrient, who make a law for themselves out of a pedantic formula) has always struck me as singular and limited. I have a book in which dancing is taught by diagrams,—'Here bend—there twirl—when you offer hands across, smile,'—and so forth; and I think that this book must be the text-book for many actors whom I have seen on the German operatic stage. One can count their steps whether in advance or retreat. They kiss in time—they go mad telegraphically. This may be very meritorious; it is clearly most popular in Prussia; but here it is not found welcome, after the first impression of strenuousness has passed over.

"Considered as a singer, the claims of Mademoiselle* Wagner were very meagre. She must have had originally a fine mezzo-soprano voice. She can never have learned how to produce or how to use it. Whether as Romeo, or Tancred, or Lucrezia Borgia, the insubordinate toughness of the organ could not be concealed. Though she dashed at every difficulty, with an intrepidity only to be found in German singers, none was, in very deed, mastered."

* Why "Mademoiselle"? But the English programmes of to-day announce a Bohemian or a Hungarian or even a German as "M.," and I have seen the prefix "Signor" thus misapplied.—P. H.

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On account of the inexperience of the young Johanna when she created the part, Wagner was compelled to omit a portion of Elisabeth's prayer.

Anton Mitterwurzer (1818–72), the Wolfram, was the one singer in the first performance that wholly satisfied the composer.

***

The Paris correspondent of the New York *Evening Post* wrote, September 9, 1903:—

"The friends of M. Gaston Paris have just republished in a volume under the general title of 'Legends of the Middle Ages' several articles which he had inserted in various reviews. The first three articles, 'Roncevaux,' 'Le Paradis de la Reine Sibylle,' 'La Légende du Tannhäuser,' were composed between 1897 and 1901, and appeared not long before the death of Gaston Paris in the *Revue de Paris*. . . .

"A world-wide reputation has been given by the genius of Wagner to the legend of Tannhäuser:—

"'When,' says Gaston Paris, 'Richard Wagner composed in 1842 his musical drama, he was not yet fully in possession of all the ideas which he afterwards seized and realized with so much strength; but they were already floating in his mind, and he had at least indicated in the "Flying Dutchman" the idea which dominates and resumes them all, and which he incarnated so powerfully in "Tanhäuser." I mean that grandiose conception according to which music, closely allied to poetry and emanating from the same soul, ought to be the deepest and most pathetic interpretation of the mystery of human existence, suspended between love and death, between egoism and sacrifice, between ideal aspiration and the fascination of the senses.'

"This complete union of poetry and music was more easily derived from popular legends than from history. History is too precise and does not give scope enough to the imagination of the poet. Wagner

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sought his legends in the German poems of the Middle Ages, knowing little of their origin in antiquity, unconscious that they were not purely Germanic, but Celtic, that they expressed the feelings of the race to which belonged the Gauls, the Irish, the Gaels of Scotland, the inhabitants of Wales and of Brittany. Wagner did not take the legend of Tannhäuser directly from a German poem of the thirteenth century, but simply from a much more recent popular song, which he found in Heinrich Heine.* 'What an admirable poem!' said Heine in speaking of an old *Volkslied* which he reproduced. 'Except the Song of Solomon, I don't know a song more burning with love than the dialogue between Dame Venus and Tannhäuser. This song is like a love-battle: you see flowing in it the reddest blood of the heart.' Wagner became enamoured of this legend, and saw in it an expression of the struggle between carnal love and pure and ideal love. In reality, it is something different: it is the adventure of a man who, thanks to the love of a goddess, penetrates the supernatural regions where reigns perpetual spring. Wagner added to the legend of Tannhäuser the episode of the poetical war of the Wartburg, which has nothing to do with it. He added also the element drawn from the personage of Elisabeth, whom he created wholly, and who plays such an importat part in his musical drama.

"The story of the knight Tannhäuser, of his entering the Venusberg and coming out of it, does not appear in Germany before the middle of the fifteenth century. Hermann von Sachsenheim wrote in 1453 a long poem on the enchanted mountain where Venus kept her court with her husband, Tannhäuser. About the same time there appeared a small poem in which Tannhäuser expresses his regret for having entered the Venusberg, and tells how the Pope Urban IV. refused to pardon him. Another little poem, of the middle of the fifteenth century, in

* See Heine's "Der Tannhäuser, eine Legende" (1836).—P. H.

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the form of a dialogue, represents Tannhäuser declaring to Venus that, notwithstanding her reproaches, he counts on obtaining pardon of Jesus and his mother. But it was only in the sixteenth century that appeared the song which gave to the legend its present form, and which was so much admired by Heine. It ends with censure of the Pope for his refusal to pardon Tannhäuser. 'No Pope, no Cardinal, ought to condemn a sinner, be the sin never so great. God can always forgive.'

"The curious emblem of the dry stick which becomes green and bears flowers again is a mere spontaneous invention of the popular imagination. In the legend, as it was transformed, we see the unforgiving Pope telling Tannhäuser that he would be pardoned only when his stick became green. Already, in Homer, we see Achilles swearing by the wand which he carries in his hand, and 'which will bear no more leaves or branches, since the sword has taken from it its foliage and its bark.' M. Gaston Paris will have it that in the legend the name of Venus was substituted for that of the Sibyl, and that the Venusberg was originally a mountain, not of the Thüringer Wald, but of the Apennines in Italy.

"'The Italian legend travelled to Germany, probably through Switzerland. The name of the Sibyl was replaced by the name of Venus, and the Venusberg long became for the Germans an object of terror and of desire; only they did not know where to place it. . . . It was in Italy that the legend must have taken its religious form, localizing itself in the mount of the Sibyl. . . . The journey to Rome seems to indicate this. It is not far from the Sibylline hills to Rome, and it is said that in fine weather the dome of St. Peter's is visible from their summit. . . . The legend of Tannhäuser as it appears in Germany in the fifteenth and sixteenth centuries is not of Germanic origin; it goes back to the legend of the "Monte della Sibilla."'

"It must be added that this religious form of the Tannhäuser is only an adaptation to Christian ideas of a legend anterior to Christianity and probably of Celtic origin, brought to Italy from the distant shores of the Britannic sea."

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FRIDAY AFTERNOON, FEBRUARY 10, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 11, at 8 o'clock

PROGRAMME

Handel . . . . . Overture in D major

Haydn . . . . . Symphony in E-flat major

Scharwenka . . Concerto for Piano and Orchestra, in F minor, No. 4, Op. 82

(First time in Boston)

Smetana . . . . . Symphonic Poem, "The Moldau"

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PROGRAM

BEETHOVEN . . . . Variations in F
BRAHMS . . . Scherzo, E-flat minor
CHOPIN . . { Nocturne, Op. 48, No. 1 / Etude, Op. 25, No. 11 / Prelude, B minor / Prelude, B major / Ballade, Op. 47

TH. OTTERSTROM . . Three Preludes
PAUL JUON . . . . Etude, Op. 18
DEBUSSY . . La Fille aux Cheveux de Lin
SELIM PALMGREN { Waltz from Osterbotten / The Approach of Spring (From the "Finnish Lyrics")
RUBINSTEIN . . Concert Study, D minor

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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the

Fifteenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, FEBRUARY 10

AT 2.30 O'CLOCK

SATURDAY EVENING, FEBRUARY 11

AT 8.00 O'CLOCK

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Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Werner, H.	Fabrizio, C.	
Goldstein, S.	Kurth, R.	Grünberg, M.	

Violas.

Ferir, E.	Heindl, H.	Rennert, B.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

Violoncellos.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.			

English Horn.	Bass Clarinet.	Contra-Bassoons.
Mueller, F.	Stumpf, K.	Helleberg, J.
		Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.	Tuba.
Hess, M.	Wendler, G.	Kloepfel, L.	Hampe, C.	Lorenz, O.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
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FRIDAY AFTERNOON, FEBRUARY 10, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 11, at 8 o'clock

PROGRAMME

Handel . . . . . Overture No. 1, in D major
(Arranged by FRANZ WÜLLNER)

Haydn . . . . Symphony in E-flat major (B. & H., No. 1)
I. Adagio; Allegro con spirito.
II. Andante.
III. Menuetto: Trio.
IV. Allegro con spirito.

Xaver Scharwenka . Concerto for Pianoforte, No. 4, F minor, Op. 82
First time in Boston
I. Allegro patetico.
II. Intermezzo (Allegro molto tranquillo).
III. Lento mesto: Allegro ma non troppo.

Smetana . . . Symphonic Poem, "Vltava" ("The Moldau") (from "Má Vlast" ("My Country"), No. 2)

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Overture No. 1 in D major . . . . . George Frideric Handel

(Born at Halle on February 23, 1685; died at London, April 14, 1759.)

The word "overture" in the time of Bach and Handel was often applied to the first movement of a suite, or partita, and to any instrumental composition in the overture form that was then prevalent. The form of the overture fixed by Lully in France served as a model for pieces of the same class composed in Germany and in Italy, as well as in France. This overture was composed of a first part, which was a slow movement characterized as "grave" connected with a second part, which was longer and of a livelier movement. The overture was usually completed by a repetition of the first movement.

The original version of this overture is to be found in the first two movements of "Concerto B" published in the forty-seventh volume of Handel's works in the edition of the Deutsche Händel Gesellschaft (pp. 80–93). Handel worked over three times the musical idea of the "Maestoso" in Wüllner's arrangement: first in "Concerto A"; then, elaborated, in "Concerto B"; and finally in the overture to the "Fireworks" music, which he was ordered to write for the celebration of the Peace of Aix-la-Chapelle, held in Green Park, London, April 27, 1749; or it is better to say that he built the overture to the "Fireworks" music out of the two concertos named.

The "Maestoso" of Wüllner's arrangement is in the original, Largo, D major, 4-4, and the theme is first given to the trumpets. A few measures, Adagio, end in a cadence, A major, and the following movement is Allegro, D major, 3-4, with the subject given to violins and organ. The third movement of the original version, an Allegro ma non troppo, which, as Handel indicated, may be played as an organ solo, was omitted by Wüllner. Handel's score called for these instruments: two trumpets, four horns, two oboes, bassoons, kettledrums, strings, and organ. Wüllner

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uses two flutes, three oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, kettledrums, and strings.

The first movement, Maestoso, D major, 4-4, is a piece of free preluding for full orchestra.

The second movement, Allegro, D major, 3-4, is a real fugue with coda. The subject is given out by the first violins, and, as it runs an octave from tonic to tonic, the response of the second violins runs in the like manner from dominant to dominant, and there is no tonal mutation necessary; but there is a mutation in the coda, in order that the second entrance of the subject (violoncellos and double-basses) may enter in the tonic. The fugue is written, for the most part, in four real voices, but it is not strict. Thus the violas enter on an occasion with a free voice, but are not concerned throughout the fugue with subject or answer, and there is a trumpet figure which has nothing to do with the subject.

The overture was arranged by Franz Wüllner (born at Münster, January 28, 1832; died at Braunfels, September 7, 1902). He filled out places in the original score,—places that the composer would have filled up with an improvised accompaniment on the harpsichord.

This overture was played in Boston for the first time at a concert of the Boston Symphony Orchestra, December 26, 1896.

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SYMPHONY IN E-FLAT MAJOR (B. & H., No. 1) . . . JOSEPH HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony was composed for Salomon's concerts in London, and it was produced at one of these concerts in 1795. Known as No. 1 in Breitkopf & Härtel's catalogue, it is No. 8 in the catalogue of the Philharmonic Society of London.

The symphony is known in Germany as the one "mit dem Paukenwirbel" (with the drum-roll), but it should not be confounded with the one in G major, "The Surprise," which is called in Germany the symphony "mit dem Paukenschlag" (with the drum stroke).

The precise date of the first performance of this symphony in London is not known. The first Salomon concert in 1795 was on February 2. Two extra concerts were given on May 21 and June 1. Haydn's last benefit was on May 4, and he said of it in his diary: "The whole company was delighted, and so was I. I took in this evening four thousand gulden [about $2,000]. One can make as much as this only in England." Unfortunately, the programmes of some of the Salomon concerts could not be found even by the indefatigable Pohl when he was collecting the material for his "Mozart und Haydn in London" (Vienna, 1867), and we are without information concerning the history of some of the symphonies. Furthermore, the terms "overture"

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and "symphony" were used loosely by programme-makers of that period. Many of Haydn's symphonies played during his sojourn in London were announced as "overtures," although the music lexicons of the eighteenth century do not speak of the terms as synonymous. Sometimes on a programme there would be two announcements of overtures by Haydn. The first overture would be the first movement of a symphony, and the other movements of it would be announced as "overture" at the beginning of the second part of the programme. Symphonies were thus divided for many years. In Vienna in 1839 the first two movements of Schubert's Symphony in C major were separated from each other by an aria from "Lucia di Lammermoor," sung by Miss Tuczek.

This symphony was played for the first time at the Boston Symphony Orchestra concerts on November 14, 1891. The present performance is the second.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

There is an Introduction, E-flat, Adagio, 3-4, which begins with a long drum-roll. The chief theme follows,—double-basses, 'cellos, bassoons,—and this theme is used, contrary to the custom of the period, in the movement that follows. The chief theme of this following movement, allegro con spirito, 6-8, is given immediately to the first violins, and a subordinate theme derived from it appears soon after in the oboes. The second independent and important theme (B-flat major), also of a gay character, is given out by first violins and oboe. The working-out section begins with an elaboration of the first chief theme of the allegro. The Introduction theme appears pianissimo in the basses, and the second chief theme is introduced in D-flat major. The repetition is developed in orthodox fashion until the reappearance of

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the first measures of the introductory Adagio. The first notes of this introductory theme with changed rhythm begin the short coda, Allegro con spirito.

The second movement, Andante, 2-4, opens in C minor with a theme that is afterward varied in major and in minor. This theme is a simple song sung by the violins. The third variation is a violin solo. The fifth and last variation is in C major.

The menuetto is in E-flat, 3-4. In the slight development of the chief theme a measure of this theme is used with emphasis. The trio is also in E-flat.

Finale, E-flat, Allegro con spirito, 2-2. Horns play the harmonic support of the first theme, which enters in the fifth measure, given out by violins. A secondary motive is taken from this theme. The first section is not repeated. The thematic material used in the working-out section is taken solely from the chief theme. The coda is short.

***

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon,

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violinist, conductor, manager, sent a music publisher, one Bland,—an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added 400 gulden to the annual pension of 1,000 gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home; and one day, when he was at work in his house, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive £300 for an opera written for the manager Gallini, £300 for six symphonies and £200 for the copyright, £200 for twenty new compositions to be produced in as many concerts under Haydn's direction, £200 as a guarantee for a benefit concert. Salomon deposited 5,000 gulden with the bankers, Fries & Co., as a pledge of good faith. Haydn had 500 gulden ready for travelling expenses, and he borrowed 450 more from his Prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen, he was a paid member of the Elector Clement August's or-

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chestra. He travelled as a virtuoso, settled in Berlin as concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look asquint at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until, in 1815, he died in his own house. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer: his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for "the many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In his last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance. Beethoven wrote his epitaph in a letter to Ries: "The death of Salomon pains me deeply, for he was a noble man, whom I remember from childhood."

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord," Salomon stood as leader of the orchestra. The

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symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the critics preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums,—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies, and he agreed to pay this time £300 for copyright. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., £1,200. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for 100 guineas, which Parliament promptly settled.

***

The symphony, it is said, was the successor of the old suite. It should not be forgotten that "the ultimate basis of the suite-form is a contrast of dance-tunes; but in the typical early symphony the dance-tunes are almost invariably avoided." Nor can the introduction of the minuet in the symphony be regarded as a vital bond between symphony and suite. The minuet is not so characteristic an element in the old suite as is the allemande, courante, sarabande, gigue, gavotte, or bourrée.

Mozart preserved the type of the old minuet, as it is found in the old suites: he kept the moderate movement, the high-bred, courtly air.

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Haydn accelerated the pace, gave a lighter character, and supplied whimsical and humorous incidents.*

It is often stated loosely, and with the air of Macaulay and his "every school-boy knows," that the minuet was introduced into the symphony by Haydn. Gossec in France wrote symphonies for large orchestra before Haydn wrote them, and these works were performed at Paris. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754; but just when Gossec introduced the minuet as a movement is not determined beyond doubt and peradventure. Sammartini wrote his first symphony in 1734, Stamitz wrote symphonies before Haydn, and there were other precursors. Even a Viennese composer introduced the minuet before Haydn, one Georg Matthias Monn,† whose symphony in D major, composed before 1740, with a minuet, is now in the Vienna Court Library.

There were some who thought in those early days that a symphony worthy of the name should be without a minuet. Thus the learned Hofrath Johann Gottlieb Carl Spazier (1761–1805) wrote a strong protest, which appeared in the number of the *Musikalisches Wochenblatt*

* For interesting remarks concerning the infancy of the symphony, especially at Vienna, see "Mozarts Jugendsinfonien," by Detlef Schultz (Leipsic, 1900).

† Little is known about this Viennese composer of the eighteenth century except that he was productive. A list of some of his works is given in Gerber's "Neues historischbiographisches Lexikon der Tonkünstler," vol. iii. (Leipsic, 1813).

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after that which contained the news of Mozart's death. Spazier objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet be allowed? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the Hofrath Spazier of Berlin. The even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. The minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels.

***

The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659–1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As

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the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4 or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.

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FRANZ XAVER SCHARWENKA

(Born at Samter, near Posen, January 6, 1850; now living in Berlin.)

This concerto, composed in the summer of 1907, was played for the first time by Martha Siebold at a concert given by her in Berlin, October 31, 1908. Mr. Scharwenka conducted. He himself played the piano part for the first time at a concert of the Philharmonic Society of New York, November 27, 1910, when Mr. Mahler conducted. The score and parts of the concerto were published in 1908. The work is dedicated to Elizabeth, Queen of Roumania.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and the usual strings.

The concerto is in three movements. Motives of the first are developed symphonically in the second and third.

I. Allegro patetico, F minor, 3-4. There are about thirty introductory measures before the full announcement of the first theme by the orchestra, and at the beginning of this introduction this theme is foreshadowed. After the orchestral announcement the pianoforte has this motive, and then the orchestra works with it over broken octave passages for the solo instrument. There is a change in tonality. The

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second subject is given to the pianoforte, but this announcement in B major is interrupted by orchestral chords. The second theme then appears after a general pause, in A-flat major, and allotted to the pianoforte. There is passage-work with thoughts of this second theme. A long tutti is based chiefly on the first motive. There is development of this thematic material,—first theme, subsidiary idea, and second motive. In the recapitulation the chief subject is again given to the orchestra. There is a cadenza for the piano before the entrance of the second theme, which is now played by the orchestra in F major and afterward by the pianoforte. The coda is based on the first theme.

II. Allegretto molto tranquillo, A-flat major, 2-4. Mr. Krehbiel described this Intermezzo as having "something of an archaic flavor and more than a suggestion of the old gavotte with an episode in the middle which recalls things already heard." After introductory measures the flutes give out the chief theme over a staccato accompaniment for bassoons. The violins continue the subject, which is then taken up by the piano. Violins and violoncellos give out a subject, B-flat minor, and the opening theme returns. This material is developed. A sturdier section, un poco più animato, is introduced by a motive in octaves for the pianoforte. There is a cadenza for the pianoforte, and the material of the first section of this movement is again used. The coda is built on the first theme and a triplet figure.

III. There is an introduction in the nature of a funeral march, Lento, mesto, C-sharp minor, 4-4. A phrase for wind instruments is answered by one for first violins. The pianoforte has a theme at the end of which the bassoons hint at the first motive of the first movement. The pace is quickened until that of the Finale is established, Allegro

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non troppo vivace, F minor, 12-8. This Finale has the character of a tarantella. There are introductory octave passages, and the chief subject is given out by the piano. There is a change to F major, with thematic material for the pianoforte. The first motive comes again, and the second theme of the opening movement is played by the first violins, un poco più animato. There is a brilliant coda.

***

Mr. Xaver Scharwenka and his brother Philipp, sons of an architect, did not study music seriously until the family moved to Berlin in 1865. Their parents settled at Posen in 1859, and Xaver completed his studies at the Gymnasium of the city. At Kullak's Academy in Berlin he studied piano playing with Theodor Kullak and composition with Richard Würst. In 1868 he was appointed a teacher at Kullak's school. In 1869 he made his first appearance in public as a pianist at the Singakademie, Berlin. He gave other concerts in Berlin, played in other cities, and in 1874 resigned his position as teacher. In 1877 he produced his first concerto for the pianoforte (in May at Hanover). The composition attracted much attention. The years were spent in concert trips and in the performance of his military duties until 1881, when he established his own conservatory in Berlin. This was united with the Klindworth Conservatory in 1893. In 1891 Scharwenka with his family moved to New York to establish and direct a branch of his conservatory in that city. In 1898 he again made Berlin his dwelling-place. He is a member of the Senate of the Berlin Academy of Arts, President of the Musikpädagogische Association, Royal Professor, Imperial and Royal Kammervirtuos.

His chief compositions are as follows: symphony, C minor, Op. 60;

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***

Mr. Scharwenka first played in Boston at a concert of the Boston Symphony Orchestra, February 7, 1891, when he played his own concerto, No. 1, in B-flat minor. This concerto was played again at a concert of the Boston Symphony Orchestra in Boston, by Moritz Rosenthal, November 5, 1898.

Mr. Scharwenka gave a pianoforte recital in Music Hall, Boston, on March 31, 1891.

He was again in Boston in 1897, and on February 27 gave a concert with Charles Gregorowitsch, violinist, in Steinert Hall, when his violin sonata and a group of his pianoforte pieces was on the programme. He gave a recital in Association Hall, March 1, 1898.

Mr. Scharwenka played in Boston at a Kneisel Quartet concert, October 19, 1891 (Schumann's pianoforte quartet, Op. 47).

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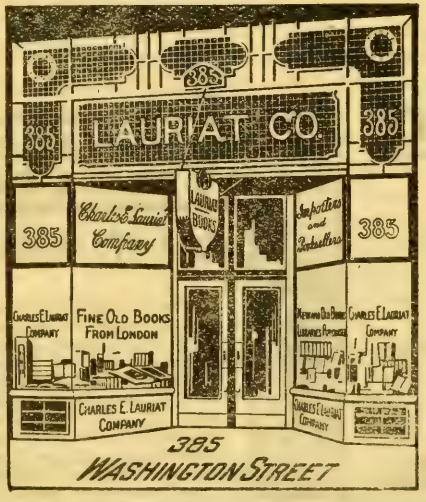
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A singular experiment was made on the stage of the Opéra-Comique, Paris, January 25, 1904. A woman, "Mme. Magdeleine G.," clothed in a light blue peplum with loose hanging sleeves, sat in an arm-chair in a condition of hypnotic sleep superinduced by the magnetic skill of Professor Magnin.

A sonata for violin and piano was played. The hypnotic soon stood up and showed extraordinary gifts of facial mobility and gesture, to which she is a stranger, it is said, when she is in a natural state. "All her gestures," said the late Hugues Imbert, a writer of high authority, "were beautiful and natural, and they followed with remarkable fidelity the sentiments of mystical ecstasy and vehement passion expressed in the first two movements of Franck's fine sonata." Toward the end of the second movement there are violin figures of repeated notes which make a superb crescendo. The hypnotic also made a crescendo, and went so far as to imitate a tremolo by quick movements of her stretched-out hands. Whenever there was a fermata, or hold, in the music, she was quiet from head to foot.

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A piano piece by Grieg in the movement of a dance was played. There was a total change in the hypnotic's mood. She followed with a rare grace the music, and she reminded the spectators of Loie Fuller, "but a Loie not of this world, more mysterious."

Joseph Hollmann, the 'cellist, played the well-known air of Bach. Mme. Magdeleine G. knelt devoutly near him, listening, "as though the song came from heaven." Miss Cesbron and Miss Garden sang, and their vocal sentiments were reproduced in gesture with astonishing faithfulness. Mr. Chapuis improvised on the piano. The hypnotic anticipated the music, her gestures often preceded the quick changes of rhythm or tempo. Mr. Brémont recited an unfamiliar poem by Louis Bouilhet, the friend of Flaubert. The hypnotic's translation into gesture was so strikingly literal that the play-actor was disturbed, and exclaimed after the experiments were over: "She has superb and true gestures that are wholly new to me. Here is something unexplored."

"But it was especially in Siegfried's 'Funeral March,' Schubert's 'Erl King,' and Chopin's 'Funeral March' that her art rose to supreme heights. What a marvellous attitude when the Sword motive sounds proudly! What a fall of the overthrown, what an arm extended toward heaven! What largeness in her grief! One could not help fancying how this woman with her mimetic talent would be a wonderful Kundry. She was terrifying in the 'Erl King' and in Chopin's 'Funeral March.'"

There were doubting Thomases in Paris who were unwilling to believe that Mme. Magdeleine G. was wholly under hypnotic influence when she performed these miracles. Her admirers waived the doubt aside as one that belongs to science rather than art. "Whether she be awake or asleep, conscious or unconscious, this woman is a grand

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and sublime artist in her way." And play-actors and painters and sculptors were urged to study her, for the broadening and the elevation of their own respective arts.

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"The medium," said this correspondent,—the term recalls Artemus Ward's "trans-Mejim," who assumed to be Benjamin Franklin before an "audiens mostly composed of raythe pale peple, whose eyes I tho't rolled round in a somewhat wild manner,"—"the medium was a very pretty woman, and Miss Mary Garden sings like a nightingale; but from a scientific standpoint, the show undoubtedly lacked body. It was, of course, hypnotic, and not spiritist, so body should not have been lacking. We were invited to the Opéra Comique by M. Magnin, professor of magnetism, who introduced Mme. Magdeleine to us and declared with four white-kidded fingers and a thumb pressed in a confidence-inspiring manner on a diamond-studded shirt front, that the lady did not know what dancing was. Then he removed the virgin kids, and waggled fingers at her, and, while a pianist played Franck's sonata and a Mazurka by Chopin, the medium danced. She danced extremely well, and she danced better still, and let her hair down,

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when Mary Garden sang 'the Hair Motif' from 'Pelléas and Mélisande.' But I don't know. I couldn't manage to be very much impressed. Who is to say that Mme. Magdeleine's shapely understandings were hypnotized as Trilby's vocal cords were, and that she never had had dancing lessons? The white-gloved M. Magnin did not look much like an expert of the light fantastic, anyway, and somebody upon that stage knew how to dance."

For centuries, music has been used as a remedy in sickness, and the Charenton Asylum medical experiments have been made with some success on persons suffering from mental maladies. These patients were passive.

This is nothing new. Dr. Jean Baptiste Lamarche in his "Essai sur la Musique, considerée dans ses Rapports avec la Médecine" (Paris, 1815), reported cases of mental disturbance as cured, or at least bettered, by music, nor did he go back to the leading case of Saul and David. He quotes an experiment made in 1776: "Catalepsy, characterized by the suspension of ordinary relations with exterior objects through the senses, by the fixing of the organs of movement, having a decided analogy to somnambulism and ecstasy—catalepsy, I say, has often been dissipated and the sufferers restored to active life by the sounds of lively and exciting music. Dr. Duval cured a woman of 60 years by hav-

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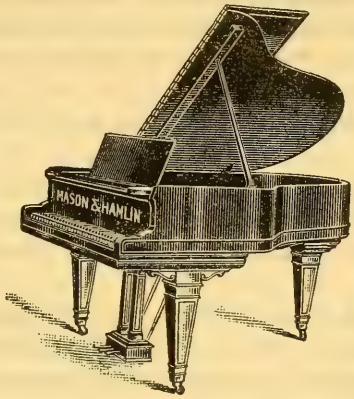
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ing Christmas carols, which alone could move her, sung in her presence. He had tried in vain the bugle, the clarinet, and various shrill sounds; she remained insensible, but as soon as the 'Confiteor' was intoned she arose, clasped her hands together, and began to move in rhythm with the song. They profited by this, and they induced her to dance. The sick woman at the end of four days, and under the continued stimulus of this remedy, escorted her physician to her bedroom door; the next day she saw him to the street, and in so doing went down two flights of stairs unaided."

But Mme. Magdeleine G. was a woman in perfectly normal physical condition.

Imbert did not refer to Dr. Lamarche's treatise, nor did he apparently know the still more extraordinary experiments of Dr. Beaux, which were hypnotic and led to incredible results. The book of Dr. Beaux exists, however.

"De l'Influence de la Magnetisation sur le Développement de la Voix et du Goût en Musique," by J. J. Beaux, "Docteur en Médecine," is a pamphlet of 155 pages, with bright green covers, published in Paris, January, 1855, by Édouard Garnot.

The first forty-five pages treat of many things, among them Dr. Beaux and his wonderful cures, but there is nothing about the influence of magnetism on the voice. The doctor had a large practice as a "female specialist,"—a phrase I heard lately used in good faith.

But on page 47 we are told that Dr. Beaux treated in 1841 a Miss A., sixteen years old, and that he was in the habit of magnetising her. She was extremely vivacious, but in a trance she was amiability itself, and in the abnormal state would purr into his ear. "Ah," says the good doctor, "how stupid men are that they do not magnetize occasionally their wives and thus make them sweet-tempered!" Dr.

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Beaux called her, when she was amiable, Zizine, "a name derived from a romance by Paul de Kock."

Zizine had a friend, "a lady friend," named Maria, and the good doctor began to magnetize her, but Zizine was the more interesting patient, for she began to sing.

"Her voice was true and of liberal compass, but she displayed certain affectations. These faults disappeared only in her somnambulism, when, accompanying her with my flute, I showed animation. This happened when she sang one day an air of Mme. Malibran: 'Le Reveil d'un Beau Jour,' of which she was very fond. The first time she sang it I asked her if she knew it; she said 'No.' 'Do you wish to be reminded of it when you wake?' 'Yes, indeed,' said Zizine. 'I command you to remember this air when you wake,' and at the same time I put into her apron-pocket paper on which I had written the words of the song. Soon afterward she put her hand into her pocket and found the song, and she said: 'Why, here's a piece of paper in my pocket: it's a song.' 'Do you know the tune?' Zizine answered, 'Yes,' and started off bravely, but she stopped in the middle of the couplet and said: 'I knew the tune a minute ago, when I read the song.' I helped her, and she went ahead. 'I cannot understand how I know this tune,' she said; 'I have never heard it sung. Did you teach it to me when I was asleep?' I said I did, and she was pleased at having learned the pretty

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air while she slept. Her voice was so agile and flexible that it should have been heard in one of our large lyric theatres. The fault which I have mentioned disappeared, but at the moment I drew no conclusion from the singular fact. It was only after having made like observations in another case that I convinced myself it was magnetism which bettered the voice when the patient was awake."

Then comes a pathetic story of a working-girl, whom the good doctor calles Brillantine. He made most entertaining experiments with her alone and with Zizine.

"In one of these séances, Brillantine, vexed at the constant praise awarded Zizine's voice, announced her intention of singing a little song, for she, too, desired applause; but she sang so badly that she did not dare to finish the first verse. You should have seen Zizine and Maria whispering together. They were mightily pleased! Some one said, 'Why don't you try to give her a fine voice when she's in a trance? You might succeed, for there are persons, who, in such a condition, acquire a voice spontaneously.' I gave the command, and we talked of other things. At the end of half an hour the somnambulist asked leave to sing again. There was silence, and she sang a romance; she improvised words and melody, and poured out all her love. Her voice was so sweet, so touching, her grief was so genuine that everybody fell a-crying, and they begged me to stop her. The woman who pro-

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voked this scene and had known Brillantine for some years was thunderstruck. 'How is it that when her voice was false in her natural state she sings delightfully in a somnambulistic condition? What a misfortune that she will lose such a beautiful voice as soon as she awakes.' Zizine laughed no more, and said spitefully: 'It all depends on Dr. Beaux; he has only to order her to keep it. He forbade me to eat paper, and I have never touched it since.' I swore to myself never to ask Brillantine to sing after she was awake, so that no one could mock me if her voice showed no material improvement. I said to her imperiously: 'I order you, after you have left your trance, to keep the beauty that your voice has acquired in somnambulism.' Two months went by, and I did not see her, but I was told that her voice was beautiful. A woman said to me: 'Some time ago Brillantine was at the house of a friend, and there was singing after dinner. Without any sign of confusion she sang a romance in such a sweet and expressive manner that furious applause followed.'"



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The good doctor heard Brillantine some time after.

"What struck me the most was the art with which she placed and managed tones. Recalling the remark of Fétis, that when there were good masters of singing in Italy the *messa di voce* was a study of several years, I was astonished at seeing this young girl, without any apparent vocal inclination, and without study, acquire instantly this rare talent. When I heard her, I myself felt well; my breathing was freer. My breast moved in unison with hers, so that I could repeat mentally and without effort the song of the young virtuoso, who, like an accomplished prima donna, identified herself with the situation and the sentiments of the person whom she represented."

Exit Brillantine.

Enter Mme. F., a young woman, who was suffering from a cruel oppression at the pit of the stomach.

The good doctor was at once crazy to experiment with her voice. The widow was incredulous. Instead of going to sleep, she feigned death, and frightened Beaux nearly out of his wits. Nevertheless, he developed her musical taste. He played the flute to her, and soon she yearned to accompany him. In a somnambulistic condition her voice gained in compass and purity. "At the end of six weeks it had the perfection of which it was susceptible." The learned leech added: "I have often heard in the opera house and in the concert hall singers of great talent, but they rarely afforded me as much pleasure as did Mme. F. The opera singers are obliged to sing airs that too often are beneath their ability or are worthless. Concert singers choose airs that suit the voice, but the majority of these singers, like performers on instruments, dream of executing only difficult pieces. Mme. F. made no such mistake; she chose with taste, and sang with feeling. For eighteen months she displayed this perfection, which she lost in an ex-

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traordinary manner. Some one said to her: 'You have not taken much trouble in acquiring your voice; you owe it to magnetism.' Wounded in her pride, she answered: 'Ah, but I sang well before I was magnetized,' whereas she sang like a pig. One day at dinner, before there was any talk of magnetism, she sang a song of eight dreary verses, and—Lord!—with a tone and expression! It was impossible for her to have any illusion in the matter. My first thought was to punish her for her ingratitude; then I thought punishment would be too severe; yet the next time I magnetized her I could not help thinking: 'You deserve to lose your voice; but I shall content myself with indifference.' At the end of two or three weeks I noticed that Mme. F. could no longer sing some of her favorite songs; the four highest tones vanished; soon those that remained were impure. Yet there was no disease of the vocal organs, nor was there sickness of any kind." (From which it appears that magnetism restored equanimity at the pit of her stomach.) "By way of experiment I tried to bring back her voice. The tones that remained were a little truer, but there improvement stopped."

The good doctor added a long note, in which he quoted from many authorities, from Aristotle to Descartes, from Cuvier to the elder Garcia.

Dr. Segond, in his "Hygiène du Chanteur," advises plenty of sleep: "The singer not only burns up carbon; the lively emotions provoked by music, the energetic passions which he searches to portray, cause him to expend much more nervous force than is spent in ordinary conditions of life." The singer should sleep many hours, and at night. When he awakens, the mind is calm; there is depth in his observation, his spirit is receptive. He should choose that moment to study a part, an impersonation, a situation; to devise effects. The middle of the day should be given to real life, "and when the fever of night comes

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to exalt his imagination, to kindle in his heart lively affections, burning desires, he will perform with all his soul that which he worked over in the morning with all his mind." But not a word about magnetism or somnambulism or hypnotism as a means of improving tone production; not a reference even in a foot-note to Dr. J. J. Beaux. Ah, this professional jealousy!

Yet teachers might well profit by the experiments made in Paris, both by Dr. Beaux and by Professor Magnin. "Tone production taught through hypnotism" may soon make any local teacher illustrious throughout the land. It might even drive out the "only true Italian method" that is now taught by so many.

THE REVIVAL OF THE DANCE.

(London *Times*, January 17, 1911.)

We published yesterday an account of a concert given by school children at Keswick, at which the children danced dances taught them by the leader of the disbanded Mawdsley Morrismen. These Morrismen, we are told, have preserved their dances from time immemorial; and now, just when they seem only a picturesque and archaic survival, they have lasted long enough to hand on their art to a new generation which accepts it eagerly as a new delight answering to a new desire in the mind of man. The children, we are told, give up their play-time to learning the dance. They "are infected with the spirit of it, and they carry it into the streets of the country town and into the hill places. Well-taught games are substituted for an aimless lounge; the long walk to school becomes a dance down the steep lanes." But Keswick is not the only place where old dances are being revived.



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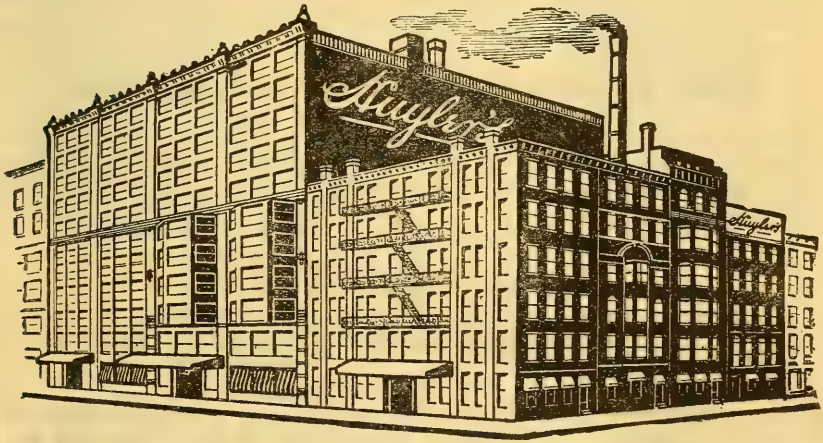
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Children learn them just as eagerly in London slums, and sometimes in the summer they are taken out to villages, where they show the country children the beautiful art which they have lost. In fact, this revival is not a mere wistful fad of cultivated persons, but a natural renaissance of an ancient art which for a time had been unnaturally neglected. We are apt to think of dancing as an amusement which has no significance whatever; and, indeed, there is very little in the waltzes of the modern ball-room. They are monotonous and inexpressive in themselves, and are usually ill-performed to music that is beneath contempt. They are, in fact, the last degeneracy of an art which deserves to be taken as seriously as any art, since any able-bodied person can practise it and any one who takes a healthy delight in expression can enjoy it.

For the dance is a means of making movement expressive, just as sound becomes expressive in music and language in verse. In the dance the body and the limbs are used to express the emotions of the mind by means of movements that are controlled by a law which is as lucid in its operation as it is mysterious in its origin. Just as in poetry the language of common life is by means of rhythm given a new power of expression, so in the dance the movements of common life attain to the same power by subjecting themselves to the same rhythmical law. The dance is glorified movement as poetry is glorified speech; and as poetry seems to tell us of a higher state of being,—a state not necessarily more joyous, but more full of purpose and significance, freed from

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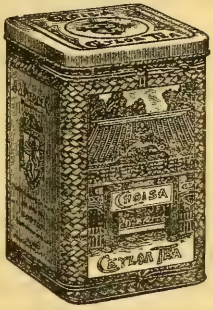
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routine and charged with the power of the will,—so the dancer seems to be living in that higher state of being, to be liberated from the slavery of material wants, to have mastered his body and to have made it an expression of all the emotions of his spirit. Only, of course, in the greatest dancers is this mastery complete; but the ordinary child can learn a great deal of the art of bodily expression, enough at least to play his part in the dance as a player of ordinary powers can play his part in a band. Indeed, the art of dancing is evidently far easier than the art of music, since children can quickly be trained so that their dancing will give the most exquisite pleasure to onlookers, so that while they dance they seem to live and move and have their being in a golden age of common and innocent delight. To see them dancing thus is to undergo a very strange and moving experience. For, as they take to the dance with an eagerness that proves they have some inherited desire and aptitude for it, so the sight of them dancing stirs the onlooker to a delight which appears so familiar that there must be some kind of inherited memory in it. They recall to him a past which he has never known, they speak a language which he has never heard, yet understands as soon as he hears it.

We may seem to make too much of this art of dancing and of its revival. But it is significant because it is one sign out of many of the increasing desire among us to recover that power of expression which has been growing weaker and weaker for more than a century. A generation ago we were scarcely aware of the need of it. Nearly all our pleasures had become inexpressive, and answered rather to wants of the body than to the wants of the mind. More and more we have spent all our physical energy and skill in games which, though they employ the mind, employ it in the service of the body, and the aim of which is not expression, but a triumph of bodily skill. We have, of

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course, our artistic pleasures, but they have been mainly passive. We have been content to watch great artists without attempting any artistic expression of our own. This state of things, though it seemed natural enough to us, was really unnatural, and therefore bound to be transitory. Men have an instinctive desire and need for expression, which in the past has manifested itself in all their popular arts,—in folk-song, in the dance, in peasant dresses, in peasant art, in all kinds of ceremonies and mummeries and tales. But modern industrialism has attempted to make the artistic pleasures of the poor as passive as those of the rich. It has supplied them with a vast number of ugly and mechanical substitutes for art, with gramophones and piano-organs, with cheap music-halls and cheap ornaments and pictures, with penny-dreadfuls and twopenny gaffs; and for a time the poor have seemed to be content with these. But they are not likely to remain content so long as the rich, who have at least the opportunity of passively enjoying real art. The poor, if they are to enjoy real art at all, must make it for themselves. They must regain that power of expression which they have lost. It is not likely that any of them will regain it who have grown up in the passive enjoyment of gramophones and cinematographs; but if the desire for expression is aroused in children, and by means of the easiest and most instinctive of arts, the dance, it will increase in them and will grow stronger with each new generation. Many have despaired of the arts in our time, because they have looked for their revival in the wrong place. They cannot be forced by the patronage and passive enjoyment of the rich: they can only flourish when they are practised by the poor. And, when poor children learn the old dances, they are recovering the ancient inheritance of art and regaining that power of expression which must be widely diffused if art is to be anything more than a game played by virtuosos for the amusement of the few.

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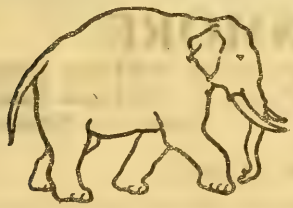
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III. SARKA. Composed at Prague; completed February 20, 1875. Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. ZCESKYCH LUHŮV A HÁJŮV ("From Bohemia's Fields and Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; as the Germans say, "Volksweisen" or "Tanzweisen."

V. TABOR. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This, as well as "Blanik," the sixth of the series, is based on the Hussite choral, "Kdoz jste Bozibojovnici." The composer in a letter to Dr. Otaker Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blanik" there are only partial remembrances of the choral, the last verse of which,

* "'Multava,' the Latin name of the river. But as the U is written V, MVLTAVA, the words are the same." William Ritter, in his interesting Life of Smetana, published at Paris by Félix Alcan, 1908.

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"With Him you will at last triumph," serves as the motive of the finale.

VI. Blanik. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blanik, and await the hour to reappear in arms.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface* is printed with the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

***

"The Moldau" begins Allegro commodo non agitato, E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flowing figure is then given to the strings and first violins, oboes and bassoon play a melody against it. Development follows. Hunting calls (C major) are heard from horns and other wind instruments, while the strings continue the running figure. The noise of the hunt

* The translation into English is by Mr. W. F. Apthorp.

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waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2–4. It swells to fortissimo, and then gradually dies away. "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march." The strings take again the original flowing figure, and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, bass drum, cymbals, triangle, harp, and strings, thus divided throughout: first violins, second violins, violas, first 'cellos, second 'cellos, double-basses.

***

These works by Smetana have been performed at Symphony Concerts in Boston:—

"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903, March 16, 1907.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899, October 31, 1908.

"Sarka," January 26, 1895.

"From Bohemia's Fields and Groves," December 8, 1901.

"Wallenstein's Camp," symphonic poem, January 2, 1897.

"Richard III.," symphonic poem, April 25, 1903.

Overture to "The Sold Bride," December 31, 1887, March 23, 1889,

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January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907, November 6, 1909.

Overture to the opera "The Kiss," played only at the public rehearsal, April 7, 1905. Beethoven's "Leonore" Overture, No. 3, was substituted at the following concert (April 8). The programme was changed suddenly, to pay tribute to Beethoven.

Overture to the opera "Libussa," October 21, 1905.

***

Smetana in 1881 told the story of his deafness to Mr. J. Finch Thorne, who wrote to him from Tasmania a sympathetic letter. Smetana answered that for seven years the deafness had been gradual; that after a catarrh of the throat, which lasted many weeks, he noticed in his right ear a slight whistling, which was occasional rather than chronic; and when he had recovered from his throat trouble, and was again well, the whistling was more and more intense and of longer duration. Later he heard continually buzzing, whistling in the highest tones, "in the form of the A-flat major chord of the sixth in a high position." The physician whom he consulted found out that the left ear was also sympathetically affected. Smetana was obliged to exercise extraordinary care as conductor; there were days when all voices and all octaves sounded

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confused and false. On October 20, 1874, he lost the sense of hearing with the left ear. The day before an opera had given him such enjoyment that, after he had returned home, he improvised for an hour at the pianoforte. The next morning he was stone-deaf and until his death. The cause was unknown, and all remedies were in vain. "The loud buzzing and roaring in my head, as though I were standing under a great waterfall, remains to-day and continues day and night without interruption, louder when my mind is employed actively, weaker when I am in a calmer condition of mind. When I compose, the buzzing is noisier. I hear absolutely nothing, not even my own voice. Shrill tones, as the cry of a child or the barking of a dog, I hear very well, just as I do loud whistling, and yet I cannot determine what the noise is or whence it comes. Conversation with me is impossible. I hear my own pianoforte-playing only in fancy, not in reality. I cannot hear the playing of anybody else, not even the performance of a full orchestra in opera or in concert. I do not think it possible for me to improve. I have no pain in the ear, and the physicians agree that my disease is none of the familiar ear troubles, but something else, perhaps a paralysis of the nerves and the labyrinth. And so I am wholly determined to endure my sad fate in a calm and manly way as long as I live."

Deafness compelled Smetana in 1874 to give up his activity as a conductor. In order to gain money for consulting foreign specialists Smetana gave a concert in 1875, at which the symphonic poems "Vysehrad" and "Vltava," from the cycle "My Fatherland," were performed. The former, composed in 1874, bears the inscription, "In a condition of ear suffering." The second, composed also in 1874, bears the inscription, "In complete deafness." In April, 1875, he consulted physicians at Würzburg, Munich, Salzburg, Linz, Vienna; and, in hope

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of bettering his health, he moved to Jabkenitz, the home of his son-in-law, and in this remote but cheerful corner of the world he lived, devoted to nature and art. He could compose only for three hours a day, for the exertion worked mightily on his body. He had the tunes which he wrote sung aloud to him, and the singer by the end of an hour was voiceless. In February, 1876, he again began to compose operas. Under these conditions he wrote "The Kiss." The libretto pleased him so much that he put aside the opera "Viola," which he had begun, and composed the music to "The Kiss" in a comparatively short time (February–August, 1876). He determined henceforth to set operatic music only to librettos by Eliská Krásnohorská. The success of "The Kiss" at the first performance was brilliant, and the opera gained popularity quicker than "The Sold Bride."

There are references to his deafness in the explanatory letter which he wrote to Josef Srb about his string quartet in E minor, "Aus meinem Leben": "I wish to portray in tones my life: First movement: Love of music when I was young; predisposition toward romanticism; unspeakable longing for something inexpressible, and not clearly defined; also a premonition of my future misfortune (deafness). The long drawn-out tone E in the finale, just before the end, originates from this beginning. It is the harmful piping of the highest tone in my ear, which in 1878 announced my deafness. I allow myself this little trick because it is the indication of a fate so important to me. . . . Fourth movement: The perception of the individuality of the national element in music; the joy over my success in this direction until the interruption by the terrible catastrophe; the beginning of deafness; a glance at the gloomy future; a slight ray of hope of betterment; painful impressions aroused by the thought of my first artistic beginnings."

The years of Smetana's deafness might well be named his classic

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period, for during these years of discouragement and gloom were born the cycle of symphonic poems, "My Fatherland"; the string quartet in E minor; the opera "Tajemství" (The Secret") (September 18, 1878, Prague).

His last appearance in public as a pianist was at his fiftieth jubilee concert at Prague, January 4, 1880. His opera "Certova Stená" ("The Devil's Wall") was produced October 29, 1882. The proceeds of the third performance were intended for the benefit of the composer, but the public was cold. "I am at last too old, and I should not write anything more; no one wishes to hear from me," he said. And this was to him the blow of blows, for he had comforted himself in former misfortunes and conflicts by indomitable confidence in his artistry; but now doubt began to prick him.

And then he wrote: "I feel myself tired out, sleepy. I fear that the quickness of musical thought has gone from me. It appears to me as though everything that I now see musically with the eyes of the spirit, everything that I work at, is covered up by a cloud of depression and gloom. I think I am at the end of original work; poverty of thought will soon come, and, as a result, a long, long pause, during which my talent will be dumb." He was then working at a string quartet in D minor; it was to be a continuation of his musical autobiography; it was to portray in tones the buzzing and hissing of music in the ears of a deaf man. He had begun this quartet in the summer of 1882, but he had a severe cough, pains in the breast, short breath.

There was a dreary benefit performance, the first performance of the whole cycle, "My Fatherland," at Prague, November 5, 1882. On the return from Prague, overstrain of nerves brought on mental disturbance. Smetana lost the ability to make articulate sounds, to remember, to think. Shivers, tremors, chills, ran through his body. He would scream continually the syllables *te-te-ne*, and then he would stand for

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a long time with his mouth open and without making a sound. He was unable to read. He forgot the names of persons near him. The physician forbade him any mental employment which should last over a quarter of an hour. Soon he was forbidden to read or write or play pieces of music; he was not allowed to think in music. Humor, which had been his faithful companion for years, abandoned him. Strange ghosts and ghastly apparitions came to him, and played wild pranks in his diseased fancy.

In March, 1883, he went to Prague, and, in spite of the physician, completed his second string quartet. He dreamed of writing a cycle of national dances, "Prague, or the Czech Carnival," and he composed the beginning, the mob of masks, the opening of the ball with a polonaise. He again thought of his sketched opera, "Viola."

The greatest of Czech composers knew nothing of the festival by which the nation honored his sixtieth birthday in 1884. His nerves had given way; he was in utter darkness. His friend Srb put him (April 20, 1884) in an insane asylum at Prague, and Smetana died there on the twelfth of the next month without once coming to his senses.

***

The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter (Paris, 1908); "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohême," a volume in the series "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* the article "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

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Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

Harp.	Tympani.	Percussion.	
Schuecker, H.	Neumann, S.	Rettberg, A.	Senia, T.
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SATURDAY EVENING, FEBRUARY 18, at 8 o'clock

PROGRAMME

Wagner . . . . . Prelude to "Lohengrin"

Strauss . . "Don Quixote" (Introduction, Theme with Variations, and Finale): Fantastic Variations on a Theme of Knightly Character, Op. 35

(Violoncello Solo, Mr. WARNKE; Viola, Mr. FÉRIR)

Beethoven . . . Concerto No. 3, C minor, for Pianoforte and Orchestra, Op. 37

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II. Largo.
III. Rondo. Allegro.

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PRELUDE TO THE OPERA "LOHENGRIN" . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Lohengrin," an opera in three acts, was performed for the first time at the Court Theatre, Weimar, August 28, 1850. The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe. Liszt conducted.

The tenor Beck found the first part of "Lohengrin's narrative" so exhausting that he was unable to sing the second; and, to quote Mr. Henry T. Finck's words, "Wagner, judging that this would probably be the case with most tenors, cancelled this passage altogether." The five additional verses are printed in the original orchestral score, but not in the score for voices and pianoforte, nor in the libretto. The whole narrative was sung at the Munich performance in 1869 with Nachbaur as Lohengrin. Some of Wagner's friends almost persuaded him to change the plot, and permit Lohengrin to remain with Elsa, just as Dickens was persuaded for the sake of "a happy ending" to change, and ruin in the changing, the final chapter of "Great Expectations." Beck, by the way, who, according to Richard Pohl, was wholly unable to do justice to the part, left the stage not many years after the first performance.*

It was at Marienbad in the summer of 1845 that Wagner laid out the scheme of "Lohengrin." He wrote the libretto in the following winter, and conceived some of the melodic ideas. He began the actual composition of the opera with this narrative of Lohengrin, "because the

* Wagner, in a letter to Louis Schindelmeisser, written in 1853, declared frankly that Beck was "atrocious." Yet the Princess Sayn-Wittgenstein, who heard him a few years after the first performance, was hysterical in praise of the tenor. Wagner wished his Lohengrin to be "young and radiant." He wrote with reference to one unhappy Lohengrin: "I had always fancied that people must be glad whenever Lohengrin but tread the stage: on the contrary, it seems they were gladder when he left it." For much entertaining matter concerning the first performance of "Lohengrin" see W. A. Ellis's Life of Wagner: the indices of the volumes are commendably full.

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monologue contained the most significant musical germs in the whole score." In the original version, after the words "and Lohengrin my name," the orchestra intoned the Grail theme, the chorus treated the theme in the same manner as in the first act when the knight appears, and then the recitation continued in a manner analogous to first section. The third act of "Lohengrin" was composed at Grossgraufen between September 9, 1846, and March 5, 1847; the first act between May 12 and June 8, 1847; the second act between June 18 and August 2 of the same year. The Prelude was completed on August 28, 1847, and the instrumentation was made during the following winter and spring. The score was not published for several years,—to quote from Mr. W. J. Henderson's "Richard Wagner" (New York, 1901),—"because Meser, who had printed the previous works of the composer, had lost money by the ventures. Breitkopf & Härtel subsequently secured the score at a small price, not because they were niggardly in offering, but because Wagner's works had no large market value at the time, and he was anxious to sell, being in his chronic condition of financial embarrassment."

The first performance of the Prelude in concert was on January 17, 1853, in the Gewandhaus, Leipsic, at a concert for the benefit of the Orchestral Pension Fund. Julius Rietz conducted from manuscript.

The first performance of "Lohengrin" (in German) in the United

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Let not your Heart be troubled. B♭ (d-g). G (b-e) 50

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States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874: Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

The first performance of "Lohengrin" in Boston was in Italian at the Globe Theatre on December 14, 1874. Mr. Muzio conducted. The cast was as follows: Elsa, Mme. Albani; Ortrud, Miss Cary; Lohengrin, Carpi; Telramund, del Puente; the King, Scolara; the Herald, Hall.

The first performance here in German was on March 27, 1877. Mr. Neuendorff conducted, and the cast was as follows: Elsa, Mme. Pappenheim; Ortrud, Mme. Perl; Lohengrin, Werrenrath; Telramund, Preusser; the King, Blum; the Herald, W. Formes.

The Finale of the first act was performed here "for the first time in America" at the Orchestral Union concert, Mr. Zerrahn conductor, March 26, 1856; the "Frauenchor" was performed at a concert of the same society on January 3, 1855.

The Prelude to "Lohengrin" was performed here for the first time at a Philharmonic concert, January 14, 1860, and it was then called on the programme "First Introduction to 'Lohengrin.'"

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Before the first performance of the whole opera in 1874, selections from the opera were sung at Mechanics' Hall, April 27, 1872, at a concert arranged by Mr. Richard C. Dixey. The solo singers were Mrs. Osborne, Dr. Langmaid, and Mr. Schlesinger. The orchestra was represented by Messrs. Dixey and Tucker, pianists.

***

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double basses; lastly, the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, four solo violins, and the usual strings.

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Liszt described the Prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

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"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon the cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of

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heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

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"To the enraptured look of the highest celestial longing for love, the clearest blue atmosphere of heaven at first seems to condense itself into a wonderful, scarcely perceptible but magically pleasing vision; with gradually increasing precision the wonder-working angelic host is delineated in infinitely delicate lines as, conveying the holy vessel [the Grail] in its midst, it insensibly descends from the blazing heights of heaven. As the vision grows more and more distinct, as it hovers over the surface of the earth, a narcotic fragrant odor issues from its midst; entrancing vapors well up from it like golden clouds, and overpower the sense of the astonished gazer, who, from the lowest

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depths of his palpitating heart, feels himself wonderfully urged to holy emotions.

"Now throbs the heart with the pain of ecstasy, now with the heavenly joy which agitates the breast of the beholder; with irresistible might all the repressed germs of love rise up in it, stimulated to a wondrous growth by the vivifying magic of the vision; however much it can expand, it will break at last with vehement longing, impelled to self-sacrifice and toward an ultimate dissolving revels again in the supremest bliss as, imparting confort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it, as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. Yet upon him who is thus lost in love's rapture the Grail pours down its blessing, with which it designates him as its chosen knight; the blazing flames subside into an ever-decreasing brightness which now, like a gasp of breath of the most unspeakable joy and emotion, spreads itself over the surface of the earth and fills the breast of him who adores with a blessedness of which he had no foreboding. With chaste rejoicing, and smilingly looking down, the angelic host mounts again to heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing, and the angelic host vanishes in the glorious light of heaven's blue sky, as, before, it thence came down."

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"Don Quixote" (Introduction, Theme with Variations, and Finale): Fantastical Variations on a Theme of a Knightly Character, Op. 35 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Quixote (Introduzione, Tema con Variazioni, e Finale): Fantastische Variationen über ein Thema ritterlichen Characters," was composed at Munich in 1897. (The score was completed on December 29th of that year.) It was played for the first time at a Gürzenich concert, Cologne, from manuscript, Franz Wüllner conductor, March 8, 1898. Friedrich Grützmacher was the solo violoncellist. The first performance in the United States was by the Chicago orchestra, Chicago, Theodore Thomas conductor, January 7, 1899, Bruno Steindel, 'cellist.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, February 13, 1904. Mr. Krasselt then played the violoncello solo and Mr. Zach was the solo viola player. The Boston Symphony Orchestra performed the work at its Pension Fund Concert, April 19, 1904, when Dr. Strauss conducted, and played it again at its concert on April 23, 1910, when Mr. Warnke was the solo violoncellist and Mr. Férir played the solo viola.

The work is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, one double-bassoon, six horns, three trumpets, three trombones, one tenor tuba, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, tambourine, wind-machine, harp, sixteen first violins, sixteen second violins, twelve violas, ten 'cellos, eight double-basses. It is dedicated to Joseph Dupont.

Much has been written in explanation of this work, which followed

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"Also sprach Zarathustra," Op. 30 (1896), and preceded "Ein Heldenleben," Op. 40 (1898). Mr. Arthur Hahn has written a pamphlet of twenty-seven pages in elucidation, and in this pamphlet are many wondrous things. We are told that certain queer harmonies introduced in an otherwise simple passage of the Introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions."

It is said that "Don Quixote" was written at a time when the composer himself was inclined "to be conscious of the tragi-comedy of his own over-zealous hyper-idealism and ironical at its expense." The writer of the programme-book prepared for the Strauss Festival at London in June, 1903, makes this statement, which, with a knowledge of Cervantes's romance, might serve any one who is not too curious, who does not insist on knowing every detail in a musical panorama: "When we talk of musical characterization, in the sense in which modern music 'characterizes,' we do not of course mean, for example, that music could draw a picture of Don Quixote and Sancho Panza—or tell us that the one was tall and thin, and the other short and stout, any more than it could describe the color of Dulcinea's eyes. But it is—in the view of the modern writers—possible for music, by means of harmonic color, tone color, and melodic contour, to symbolize a

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character. Further, if we study the subjects of Strauss's symphonic poems, we shall find that each of them deals with a well-defined type of humanity, since an individual is a fit subject for a symphonic poem only in so far as he is typical of something common to all human nature. And so Don Quixote is synonymous with the hyper-idealist,* whose lack of practical wisdom brings shipwreck to all his noble schemes—just as Sancho Panza is the embodiment of sound and homely common sense. After all, it is largely because Cervantes had the skill to elevate Don Quixote into a broadly human type which is for all time that his work has endured; and the composer's main object has been to grasp just those enduring features. Without going so far as some German commentators . . . we can see in it [the Don Quixote theme] a musical picture of a 'beautiful, ineffectual' nature, infinitely pathetic, though we cannot but smile at it. In the Sancho Panza theme there is a humor of the kind which has been called 'unbuttoned'; and it is in the constant action and reaction of the two elements that the chief musical as well as psychological interest of 'Don Quixote' resides. . . . With regard to the intense realism of 'Don Quixote,' we must not forget, in considering it, the epithet 'fantastic,' which the composer has applied to the work; the music is, in short, mostly a realistic rep-

* Mr. James Fitzmaurice-Kelly has well said: "Of madness there are two kinds: Don Quixote's, which is sublime, and his commentators', which is ridiculous. . . . Like his contemporary, Shakespeare, like Dickens and Balzac, Cervantes was strongly drawn by the workings of the abnormal human mind. Their fascination for him was unceasing; in 'El Licenciado Vidriera,' in 'El Coloquio de los Perros,' in 'El Celoso Extremeno,' in episodic touches innumerable, he reverts with unfaltering interest to the theme of madness. With his exact, intuitive insight, he was a psychologist without theories and without (one may say) knowing it. Hamlet and Don Quixote are something more than mere contemporaries in point of time: they are brethren insane with a difference, twin examples developed with a rigorous, natural logic. If 'Hamlet' be the tragedy of thought, 'Don Quixote' is the tragi-comedy of action. Where the one dreamer doubts of the real, the other believes without reserve in the visionary." Yet some would have us believe that the book is a satirical romance with a key. According to Defoe, Don Quixote was the Duke de Medina Sidonia. Rawdon Lubbock Brown supplies a key from Don Quixote as the Duke of Lerma to the three ass-colts, the three princes of Savoy,—Philip, Victor Amadeus, and Emmanuel Philibert. Even Walter Savage Landor did not hesitate to say that Don Quixote represents Charles V., and that the book is "the most dexterous attack ever made against the worship of the Virgin," inasmuch as "Dulcinea was the peerless, the immaculate; and death was denounced against all who hesitated to admit the assertion of her perfections."—P. H.

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resentation of phantasms rather than of actual occurrences, though the bleating sheep of the second Variation are of course real enough. But in the latter part of the work the wind-machine is used to simulate not a real gale, but a gale imagined by Don Quixote."

* * *

There is no programme attached to the score of this work. The arrangement for pianoforte gives certain information concerning the composer's purposes.

"Don Quixote" is divided into an Introduction, a Theme with Variations, and a Finale. The sections are connected without a break. The solo violoncello represents the Knight, and the solo viola Sancho Panza. Each variation portrays an incident in the novel.

INTRODUCTION.

Mässiges Zeitmass (moderato), D major, 4-4. Don Quixote plunged himself deeply in his reading of books of knighthood, "and in the end, through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. His fantasy was filled with those things that he read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests, and other impossible follies."* The first theme (wind instruments) foreshadows the typical Don Quixote motive, and is here typical of knight-errantry in general. The next section (strings) represents the idea of knightly gallantry, and the whole theme ends with the passages that include the strange harmonies and portray his madness. These strange progressions recur frequently throughout the work. "He does not dream," says Mr. H. W. Harris, "that his reasoning is at fault or that he is the victim of self-delusion; on the contrary, he ascribes all such discrepancies to magic, by which

* Quotations from the novel itself are here taken from the translation into English by Thomas Shelton (1612, 1620).—P. H.

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he believes himself to be persecuted, which is clearly being employed to make things appear otherwise than his judgment assures him they really should be."

The first section of the first theme is ornamented (violas). Don Quixote grows more and more romantic and chivalric. He sees the Ideal Woman, his lady-love (oboe). The trumpets tell of a giant attacking her and her rescue by a knight. "In this part of the Introduction, the use of mutes on all the instruments—including the tuba, here so treated for the first time—creates an indescribable effect of vagueness and confusion, indicating that they are mere phantasms with which the Knight is concerned, which cloud his brain." A Penitent enters (muted violas ff). Don Quixote's brain grows more and more confused. The orchestral themes grow wilder. An augmented version of the first section of the theme (brass), followed by a harp glissando, leads to shrill discord—the Knight is mad. "The repeated use of the various sections of the first theme shows that his madness has something to do with chivalry." Don Quixote has decided to be a Knight-errant.

THEME.

"Don Quixote, the knight of the sorrowful countenance; Sancho Panza." Moderato, D minor, 4-4. The Don Quixote theme is announced by solo 'cello. It is of close kin to the theme of the introduction. Sancho Panza is typified by a theme given first to bass clarinet and tenor tuba; but afterward the solo viola is the characteristic instrument of Sancho.

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VARIATION I.

The Knight and the Squire set out on their journey. "In a leisurely manner," D minor, 12-8. The beautiful Dulcinea of Toboso inspires the Knight (a version of the Ideal Woman theme), who soon sees some windmills (brass) and prepares to attack. A breeze arises (wood-wind and strings), and the Knight, angry at the challenge, attacks, and is knocked down by the sails (run in wood-wind, harp glissando, heavy drum-beats).

VARIATION II.

The victorious Battle against the Host of the Great Emperor Alifonfaron. "Warlike," D-major, 4-4. There is a cloud of dust; surely a great army approaches; the Knight rushes to fight, in spite of the warnings of Sancho, who sees the sheep. There is a pastoral figure (wood-wind), and out of the dust-cloud (strings) comes a chorus of "Ba-a-a-a" (muted brass). Don Quixote charges, and puts the foe to confusion.

VARIATION III.

The Dialogues of the Knight and the Squire. Moderato, 4-4. Sancho questions the worth of such a life. Don Quixote speaks of honor and glory (first theme), but Sancho sees nothing in them. The dispute waxes hot. Don Quixote speaks nobly of the ideal. Sancho prefers the easy and comfortable realities of life. At last his master is angry and bids him hold his tongue.

VARIATION IV.

The Adventure with the Penitents. "Somewhat broader," D minor, 4-4. A church theme (wind instruments) announces the approach of a band of pilgrims. Don Quixote sees in them shameless robbers and desperate villains, and he attacks them. They knock him senseless and go on their prayerful way. Sancho, sorely disturbed, rejoices when his master shows signs of life, and, after he has helped him, lies down by his side and goes to sleep (bass tuba, double-bassoon).

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Variation V.

The Knight's Vigil. "Very slow," 4-4. Don Quixote is ashamed to sleep. He follows the knightly custom and holds watch by his armor. Dulcinea answers his prayers and appears to his vision (the Ideal Woman theme, horn). A cadenza for harp and violins leads to a passage indicative of his rapture.

Variation VI.

The Meeting with Dulcinea. G major, 2-4, 3-4. A common country wench comes along (wood-wind, tambourine), and Sancho by way of jest points her out to his master as Dulcinea. The Knight cannot believe it. Sancho swears it is so. The Knight suddenly knows that some magic has worked this transformation, and he vows vengeance!

Variation VII.

The Ride through the Air. D minor, 8-4. Knight and Squire sit, blindfolded, on a wooden horse, which, as they have been made to believe, will bear them through the air. Their respective themes soar skyward. The wind whistles about them (chromatic flute passages, harp, drum-roll, wind-machine). They stop suddenly (long-held bassoon note), and, looking about them, they think themselves still on the ground. "The persistent tremolo of the double-basses on one note may be taken to mean that the two did not really leave the solid earth."

Variation VIII.

The Journey in the Enchanted Bark. Don Quixote sees an empty boat, and he is sure it is sent by some mysterious power, that he may do a glorious deed. He and Sancho embark. His typical theme is changed into a barcarolle. The boat upsets, but they succeed in gaining the shore; and they give thanks for their safety (wind instruments religioso).

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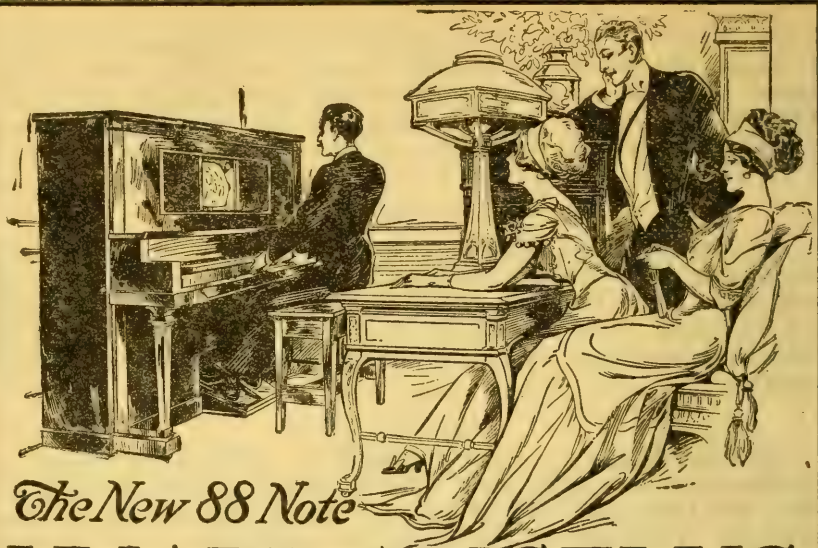
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Variation IX.

The Combat with two Magicians. "Quickly and stormily," D minor, 4-4. Don Quixote is again on his famous horse, eager for adventure. Two peaceable monks are jogging along on their mules, and the Knight sees in them the base magicians who have worked him harm. He charges them and puts them to flight. The two themes are a version of the Don Quixote motive and an ecclesiastical phrase for the bassoons.

Variation X.

Don Quixote, defeated by the Knight of the White Moon, returns home, and resolves to be a shepherd. "Know, sir," said the Knight of the White Moon, "that I am styled the Bachelor Samson Carrasco, and am one of Don Quixote's town; whose wild madness hath moved as many of us as know him to compassion, and me amongst the rest most; and believing that the best means to procure his health is to keep him quiet, and so to have him in his own house, I thought upon this device." So said this knight after the furious battle which is thus described:—

"They both of them set spurs to their horses, and the Knight of the White Moon's being the swifter, met Don Quixote ere he had run a quarter of his career so forcibly (without touching him with his lance, for it seemed he carried it aloft on purpose) that he tumbled horse and man both to the ground; and Don Quixote had a terrible fall; so he got straight on the top of him; and, clapping his lance's point upon his visor, said 'You are vanquished, Knight, and a dead man, if you confess not, according to the conditions of our combat.' Don Quixote, all bruised and amazed, without heaving up his visor, as if he had spoken out of a tomb, with a faint and weak voice, said, 'Dulcinea del Toboso is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weakness defraud this truth; thrust your lance into me, Knight, and kill me, since you have bereaved me of my honor.' 'Not so truly,' quoth he of the White Moon, 'let the fame of my Lady Dulcinea's beauty live in her entireness; I am only

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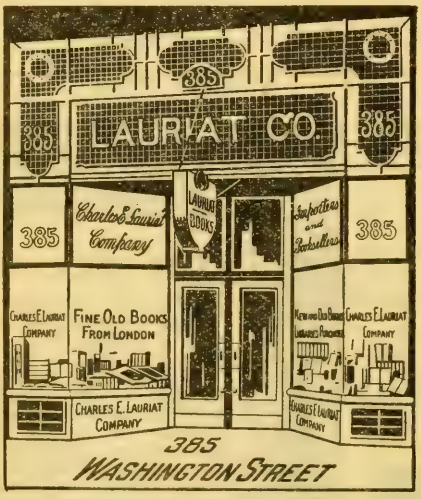
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contented that the grand Don Quixote retire home for a year, or till such time as I please, as we agreed, before we began the battle.' And Don Quixote answered that, so nothing were required of him in prejudice of his lady Dulcinea, he would accomplish all the rest, like a true and punctual knight." The variation portrays the fight. The pastoral theme heard in the second variation—the battle with the sheep—reappears. Don Quixote loses one by one his illusions.

FINALE.

The death of Don Quixote. "Very peacefully," D major, 4-4. The typical theme of the Knight takes a new form. The queer harmonies in a section of this theme are now conventional, commonplace. "They stood all gazing one upon another, wondering at Don Quixote's sound reasons, although they made some doubt to believe them. One of the signs which induced them to conjecture that he was near unto death's door was that with such facility he was from a stark fool become a wise man. For, to the words already alleged, he added many more so significant, so Christian-like, and so well couched, that without doubt they confidently believed that Don Quixote was become a right wise man. . . . These heavy news opened the sluices of the tears-ful and swollen-blubbering eyes of the maid, of the niece, and of his good Squire Sancho Panza; so that they showered forth whole fountains of tears and fetched from the very bottom of their aggrieved hearts a thousand groaning sighs. For in effect (as we have already declared elsewhere) whilst Don Quixote was simply the good Alonso Quixano, and likewise when he was Don Quixote de la Mancha, he was ever of

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a mild and affable disposition and of a kind and pleasing conversation: and therefore was he not only beloved of all his household, but also of all those that knew him. . . . He had no sooner ended his discourse and signed and sealed his will and testament, but a swooning and faintness surprising him, he stretched himself the full length of his bed. All the company were much distracted and moved thereat, and ran presently to help him; and during the space of three days, that he lived after he had made his will, he did swoon and fall into trances almost every hour. All the house was in a confusion and uproar; all which notwithstanding the niece ceased not to feed very devoutly: the maid servant to drink profoundly, and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface or at least moderate in the mind of the inheritor the remembrance or feeling of the sorrow and grief which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhor all the books of errant chivalry. The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailful plaints and blubbering tears of the bystanders, he yielded up the ghost, that is to say, he died."

"Tremolos in the strings indicate the first shiver of a deadly fever." The Knight feels his end is near. Through the 'cello he speaks his last words. He remembers his fancies; he recalls the dreams and the ambitions; he realizes that they were all as smoke and vanity; he is, indeed, ready to die.

***

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music; "Don Chisciotto in Sierra Morena," by Conti (Vienna, 1719); "Don Chisciotto alla corte della duchessa," by Caldara (Vienna, 1727); "Don Chisciotto," intermezzo, Padre Martini (about 1730), by Treu (Breslau, 1727), by Holzbauer (Mannheim, 1755); "Don Chisciotto della Mancia," intermezzo by da Feo (about 1740); "Don Chisciotto alle nozze di Gamazzo," book by Boccherini, music by Salieri (Vienna, 1771); "Don Chisciotto della Mancia," Paesiello (Naples, 1769); "Ritter Don Quixote—Das Abenteuer am Hofe," by F. Spindler (about 1790); "Don Chisciotto," Piccinni (Naples, 1770), Schack (Vienna, 1792), Hubatschek (Hermannstadt, 1792), Tarchi (Paris, 1791), Dittersdorf (Oels, 1795), Generali (text by Rossi, Milan, 1805), Miari (Venice, about 1810), Manuel Garcia (New York, 1827),* Mercadante (Cadiz, 1829), Mazzucato (Milan, 1836), L. Ricci (Venice, 1881); "Die Abenteuer des Ritter Don Quixote de la Mancha," L. Seidel (Berlin, 1811); "An Adventure of Don Quixote," Macfarren (London, 1846); "Don Quixote," Rauchenecker (Elberfeld, 1897), Kienzl (Berlin, 1898); "Don Quichotte," book by Barbier and Carré, music by Boulanger (Paris, 1869); "Don Quichotte," book by Deschamps, music by Pessard (Paris, 1889); Renaud (Paris, 1895), Massenet (Monte Carlo, 1910).

"Sancio Pansa, governatore dell' isola Barattaria," Caldara (Vienna, 1733); "Sancho at Court: The Mock Governor," James Ayres (London, 1741); "Sancho Pança dans son Île," book by Poinsinet, Jr., music by Philidor (Paris, 1762); "Les Noces de Gamache," Bochsa (Paris, 1815); "Die Hochzeit des Gamacho," Mendelssohn (Berlin,

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Operas that were suggested indirectly: "Le nouveau Don Quichotte," Champein (Paris, 1789), Moniuszko (Wilna, 1847).

Ballets: "Don Quichotte chez la Duchesse," scenario by Favart, music by Boismortier (Paris, 1743); "Don Quixote," by Wenzel Gährich (Berlin, about 1840); "Don Chisciotto," by Lucantoni (Milan, 1845); "Les Noces de Gamache," Lefebure (Paris, about 1800).

Operettas: "Don Quichotto et Sancho," music by Clapisson (Paris, December 11, 1847); "Don Quichotte et Sancho Pança," by Hervé (Paris, 1847); "Don Quixote," music by F. Clay (London, 1875); "Don Quixote," Roth and Weinzierl (Vienna, 1879); "Don Quixote," book by H. B. Smith, music by R. De Koven (Boston, 1889).

Pantomime, "L'Empire de la Folie: Le Mort et l'Apothéose de Don Quichote," by G. J. Navoigeville (Paris, 1799).

"Don Sanche; ou, le Château d'Amour," book by Théaulon and Nancé, music by Liszt (Paris, 1825), has probably little or nothing to do with Cervantes's story.

***

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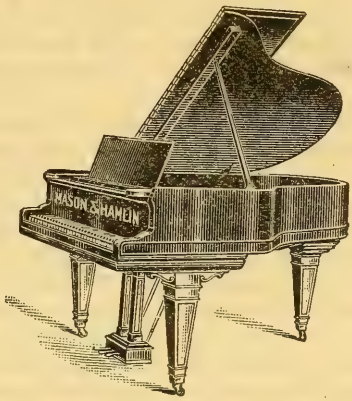
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STRAUSS'S "DON QUIXOTE."

BY ERNEST NEWMAN.

For this generation, at all events, the last word in mere sex-music has been said in "Tristan and Isolde"; and, instead of imitating his weaker brethren, who occupy themselves energetically in vending the spilth of Wagner's wine, Strauss has turned his eyes upon other elements than the erotic in the human composition.* Hence the cosmic magnificence of conception of "Also sprach Zarathustra," the graphic humor of "Till Eulenspiegel," and the supreme humanity of his greatest work, "Don Quixote."

I call this his greatest work, because it is the one in which his qualities of realist and humanist come to their finest flower. It has all the fervor of "Don Juan" and all the humor of "Till Eulenspiegel," with a technic still more amazing than that of either of these works, and that riper feeling that could only come to him with the process of the years. I would rank the "Don Quixote" higher even than "Also sprach Zarathustra," because of this sensation that it gives us of the enormous fund of sincere emotion that underlies all Strauss's audacity and cleverness and that never leaves him even in his moments of most reckless humor. Certainly "Also sprach Zarathustra" is a marvellous work. No such overwhelming picture of man and the universe has ever before been unfolded to our eyes in music. It almost makes the world-philosophy of Wagner seem, in comparison, like the bleat of evangelical orthodoxy. But it is in the "Don Quixote" that Strauss is most really and truly himself and most thoroughly human. It is here also that every trace of other men's style has definitely disappeared, for even in "Also sprach Zarathustra" we seem at times to catch the voice of Liszt. The "Don Quixote" marks the final rupture of the realist and the romantic schools in music. I say nothing here of its technic, though that alone is sufficient to make one ask one's self whether it is possible for music to develop further than this. Nowhere outside the work of glorious old Bach is there such a combination in music of inexhaustible fertility of imagination and the most rigid austerity in

*This article was published before the production of Strauss's "Salome."—P. H.

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the choice of material. Description would avail nothing for these aspects of "Don Quixote"; every student must revel in the riches of the work on his own account. But, when we consider its more human qualities, the "Don Quixote" must be pronounced an epoch-making work, both in its form and its psychology. It is not a symphonic poem, but a series of variations upon practically three themes, Don Quixote, Sancho Panza, and Dulcinea; and for wit, humor, pathos, and humanism there is nothing like it in the whole library of music. Certainly to any one who knows Strauss's music of "Don Quixote" the story of Cervantes is henceforth inconceivable without it. The story itself, indeed, has not half the humor and the profound sadness which is infused into it by Strauss. What he has done in this work is to inaugurate the period of the novel in music. We have had our immortal lyrists, or sculptors, or dramatists, our builders of exquisite temples. We now come to the writers of fiction, to our Flaubert and Tourgeniev and Dostoievski. And here we see the subtle fitness of things that has deprived Strauss of those purely lyrical qualities, whose absence . . . makes it impossible for him to be an absolute creator of shapes of pure self-sustained beauty. His type of melody is now seen to be not a failing, but a magnificent gift. It is the prose of music, —a grave, flexible, eloquent prose, the one instrument in the world that is suitable for the prose fiction in music that it is Strauss's destiny to develop. His style is nervous, compact, sinuous, as good prose should be, which, as it is related, through its subject-matter, more responsibly to life than is poetry, must relinquish some of the fine abandonment of song, and find its compensation in a perfect blend, a perfect compromise, of logic and rapture, truth and ideality. "I can conceive," says Flaubert

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in one of his letters, "a style which should be beautiful; which some one will write one of these days in ten years or in ten centuries; which shall be rhythmical as verse, precise as the language of science, and with undulations, modulations, as of a violoncello, flashes of fire; a style which would enter into the idea like the stroke of a stiletto; a style on which our thoughts would sail over gleaming surfaces, as it were, in a boat with a good wind aft. It must be said that prose is born of yesterday; verse is the form *par excellence* of the ancient literatures. All the prosodic combinations have been made, but those of prose are still to make."

No better description, it seems to me, could be had of the musical style of Strauss, with its constant adaptation to the emotional and intellectual atmosphere of the moment, and its appropriateness to the realistic suggestion of character and *milieu* which is his mission in music. His qualities are homogeneous. He is not a Wagner *manqué* nor an illegitimate son of Liszt, but the creator of a new order of things in music, the founder of a new type of art.

"Don Quixote" will then be recognized to be in some ways the profoundest, noblest thing Strauss has ever done. It is, of course, extraordinarily realistic in his imitations at times, and I can imagine how the sheep and the wind-machine jar on the nerves of ordinarily sensitive people. But you must just laugh at these things and pass them by, take them as a piece of deliberate musical impertinence, and laugh with the composer, not at him. It is really a gratuitous assumption that Strauss is a fool because he has given free wing to his *diablerie* here and there. He knows as well as any one the precise value of all this kind of thing, but he apparently claims that once or twice in a lifetime it is worth doing for the pure fun of it. We must first of all get the right point of view if we are to understand "Don Quixote." It is all set in a strange, mad atmosphere; the folly that hovers round it is part of the psychology of the piece; and it is the perfect transmutation of the mental processes of Quixote into tone that makes the work so wonderful, so unique. If a man is not smitten through and through by the pathos of section after section of the piece, I can only say, for my part, that he has not grasped the real significance of the work. Frequent hearing of it will make the extraordinarily original musical

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tissue quite familiar to men's ears, and, when this has been done, there will be no bar to the comprehension of the profoundly human psychology of a masterpiece that only Strauss could have written. The score is a treasure-house of true and noble things, which only come to you in full force when you have steeped yourself in its strange atmosphere. Take, for example, the variation immediately preceding the Finale, representing the weary homeward ride of Quixote and Sancho after the Don's defeat by the Knight of the White Moon. In these long descending wails of the orchestra you have all the anguish, all the disillusionment of the poor knight painted with an expressiveness, a fidelity, that sets one thinking of visual as well as auditory things. He illustrates the scene as consummately as a pictorial artist could do, and at the same time throws over it the melting melancholy that music alone among the arts can express. You can see these poor broken creatures, with bowed heads, pacing wearily along on steeds, no less sorry, no less bruised than themselves. The whole thing breathes physical and mental fatigue and moral despair.

. . . What makes the "Don Quixote" so great a work is, in a word, the wise and tender humanity of its humor. We can put aside, if we like, all the wonderful witchery of its technic, its extraordinary graphic power, its exhilarating and amusing imitations of reality,—for there is here a descriptive sense surpassing in its manifestations "Till Eulenspiegel" and "Ein Heldenleben" at their best. The wise man, who accepts with thankfulness all that music can give him, will not reject all this with a sneer and a condescending remark about music "confining itself to its proper province." The day has gone by for primitive academic æsthetics of that kind. But I do not want to lay stress upon this side of "Don Quixote" simply because there is infinitely more in the work than this. It represents musical character-sketching brought to a finer point of perfection than can be met with anywhere outside the magic world of Wagner. But it differs from Wagner's drawing in that it is less opulent, more concise, more sharply conceived: it is wholly appropriate to the sketching-block upon which the characters are drawn, just as Wagner's heroic figures depend upon and are justified by the huge canvas and the gorgeous range of color that he is able to devote to them. The "Don Quixote" puts us in



mind of first-rate book illustration: we could hardly see the characters more distinctly, both in themselves and in relation to their surroundings, if they were set before us in black and white.

And how tender the drawing is, how exquisitely human is the feeling for these two poor tragic-comic actors. It is this that finally makes the work so precious,—its unfailing pity, its intuitive avoidance of anything that would make it simply unthinking comedy. Strauss's Sancho is very humorous, but your laughter at him is always softened with tears; while the portrait of Quixote has an added touch of pathos in that it invariably suggests the spare, worn frame of the poor, middle-aged knight. It is true in this as in every other respect. His love-singing is that of a middle-aged man; the pitiful sorrow that envelops the ride homeward after his defeat is that of middle age; the knight is broken, disillusioned, as only men can be whose physical as well as mental forces have passed their prime.

. . . "The German literary laugh," says Mr. Meredith in his "Essay on Comedy," "like the timed awakenings of their Barbarossa in the hollows of the Untersberg, is infrequent and rather monstrous—never a laugh of men and women in concert. It comes of unrefined abstract fancy, grotesque or grim, or gross, like the peculiar humors of their little earthmen. Spiritual laughter they have not yet attained to." So much may be said, I think, of some of Strauss's laughter. Here and there—in "Ein Heldenleben," for example—it seems to come from the dry and wizened throat of the "little earthmen": it is not yet broadly and deeply human, not yet cosmopolitan in its appeal. His humor on occasions like this is very like Jean Paul's: you hardly know whether he is laughing with you or at you—perhaps he does not quite know himself. But in "Don Quixote" you have the philosophic laughter of the great humanist. It is not to be found there only among Strauss's works. It gave warmth and pathos to "Till Eulenspiegel," for, wonderful humoresque as that is, its informing spirit is something much more complex and much more pity-moving than the idly humorous. We half assimilate only half of "Till Eulenspiegel" if we see nothing but *diablerie* in it. But it is in "Don Quixote" that the blending of tears and laughter is most perfect.

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Mr. Ferruccio Benvenuto Busoni was born on April 1, 1866, at Empoli, near Florence, Italy. His father, Ferdinando, was a clarinet player. His mother was Anna Weiss,* a pianist, who gave her son his first pianoforte lessons. When he was nine years old, he appeared in Vienna.† He studied there under Hans Schmitt and under Nottebohm, Habert, and Goldmark, and at Graz under W. A. Remy (Dr. Wilhelm Mayer), and afterward he made his first concert tour in Italy. When he was seventeen, he was made an associate of the Accademia Filarmonica of Bologna after due examination. The city of Florence struck a gold medal in his honor. In 1886 he settled in Leipsic to compose, but he needed money, and he accepted in 1888 the position of teacher at the Conservatory of Helsingfors, Finland, where he married. In 1890 he won the Rubinstein prize as the best composer-pianist in competition, and that year was appointed a professor at the Moscow Conservatory. He came to Boston in 1891, and made this city his dwelling-place until the fall of 1893, when he moved to New York. In 1894 he went to Berlin, which is now his home. In 1907–08 he was the successor of Emil Saur as the head of the pianoforte master class at the Vienna Conservatory. At Berlin he has given concerts to bring out works of modern or neglected composers.

The list of his compositions includes music to Gozzi's "Turandot"; concerto for pianoforte, orchestra, and chorus, Op. 39; pianoforte Concertstückt with orchestra, Op. 31 A; symphonic poem, "Pojohlas Tochter," for orchestra; "Nuit de Noël"; Berceuse Élégique; Comedy overture; violin concerto in D, Op. 35; two orchestral suites (one of them the "Geharnischte," four ballet scenes for pianoforte, two string

* Anna Weiss-Busoni died at Trieste, October 3, 1909.

† For an account of his performance and of the piano pieces of his own composition there played by him see Hanslick's "Concerte, Componisten und Virtuosen 1870–1885," pp. 185–186 (Berlin, 1886).

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quartets, two violin sonatas); a pianoforte sonata; pianoforte pieces, among them a set of variations and fugue on Chopin's prelude in C minor; transcriptions for pianoforte of organ works by Bach, and of works by Beethoven, Gade, Liszt, Mendelssohn, Mozart, Schubert, Schumann; pieces for violin and pianoforte, and 'cello and pianoforte; "The Four Seasons" for solo voices, chorus and orchestra; and songs. He has edited an edition of Bach's "Well-tempered Clavichord" and is the author of "Entwurf einer neuen Ästhetik der Tonkunst" (1907). He has also composed an opera, "Die Brautwahl."

These compositions by him have been played in Boston at concerts of the Boston Symphony Orchestra:—

1892, February 20. Three movements (Gigue, Gavotte, Allegro fugato) from his Symphonic Suite, Op. 25.

1893, April 15. Symphonic Tone Poem (MS.).

1894, January 27. Liszt's Spanish Rhapsody rearranged as a concert piece for pianoforte and orchestra by F. Busoni.

1905, November 25. Comedy overture, C major, Op. 38.

1906, March 31. "Geharnischte" Suite, orchestral suite No. 2, Op. 34 A.

***

Mr. Busoni has played in Boston at concerts of the Boston Symphony Orchestra:—

1891, November 14. His first appearance in Boston as a pianist. Beethoven's concerto No. 4, with cadenzas by Busoni.

1893, April 1. Liszt's concerto No. 2.

1894, January 27. Weber's Konzertstück and Liszt's Spanish Rhapsody arranged by Busoni for pianoforte and orchestra.

1904, March 5. Saint-Saëns concerto in F major, No. 5 (first time in Boston), and Liszt's "Dance of Death" for pianoforte and orchestra.



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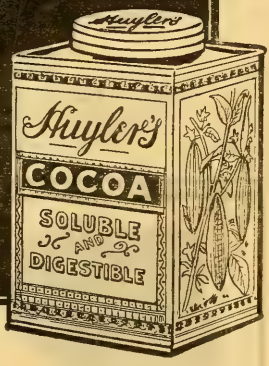
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1910, March 12. Beethoven's concerto for pianoforte, E-flat major, No. 5.

He has played in Boston with the Kneisel Quartet:—

1891, November 23. Sinding's pianoforte quintet (first time here).

1893, January 16. Volkmann's trio in B-flat minor; Brahms's clarinet quintet (first time here).

1894, January 1. Brahms's pianoforte quartet in G minor.

1904, February 9. César Franck's pianoforte quintet.

In 1904, February 8, he played at an Arbos Quartet Concert Beethoven's trio in B-flat major, and as a solo number Brahms's Variations on a theme of Paganini.

He played at Mr. Alwin Schroeder's concert, April 8, 1892, Brahms's sonata for 'cello and pianoforte (first time here) and his own "Knitaselle" variations for 'cello and pianoforte (first time here).

He has given these recitals in Boston:—

1893, January 17, in Union Hall. Bach, Prelude and Fugue, D major, for the organ, concert arrangement for the pianoforte by Busoni (first time here); Beethoven, Sonata, C minor, Op. 111; Schumann, Toccata, Op. 7; Chopin, Mazurka, Nocturne, Impromptu, Barcarolle; Liszt, Lo Sposalizio, Gondoliera from "Venezia e Napoli," Tarantella from "La Muette de Portici."

1893, January 19, in Union Hall. Bach-Tausig, Toccata and Fugue, D minor; Chopin, Sonata, B-flat minor; Beethoven, Rondo a Capriccio, Op. 120; Schumann, Variations on the name "Abegg," Op. 1; Schlözer,

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1893, January 24, in Union Hall. Liszt, Fantasie and Fugue on the name "Bach"; Beethoven, Sonata, Op. 106; Chopin, Prelude, Nocturne, Two Études from Op. 25; Liszt, Légendes,—St. Francis of Assisi preaching to the Birds, St. Francis of Paola walking on the Waves; Liszt, Mephisto Waltz, No. 1.

1893, January 30, in Union Hall. Bach, Chaconne for violin, concert arrangement for the pianoforte by Busoni (first time here); Schubert, Fantasie, Op. 15; Busoni, Scène de Ballet; Chopin, Étude-fugue; Chopin, Nocturne, C-sharp minor, Ballade in F minor; Liszt, Waldesrauschen, Fantasia No. 1 on "Lucrezia Borgia."

1904, February 16, in Jordan Hall. Bach, Adagio, Toccata, and Fugue for organ, transcribed by Busoni for pianoforte (first time here); Chopin, Twelve Études, Op. 25; César Franck, Prélude, Chorale, et Fugue; Lizst, Three Études, "Appassionata," F minor, "Harmonies du Soir," "Mazeppa."

1904, February 19, in Jordan Hall. Bach-Liszt, Variations on "Weinen, Klagen"; Bach, Two Chorals, "Awake," "Rejoice," for organ, transcribed by Busoni for pianoforte (first time here); Beethoven, Sonata in E major, Op. 109; Chopin, Sonata, B-flat minor; Brahms, Variations on a theme of Paganini (first and second books).

1904, February 27, in Jordan Hall. Chopin, Sonata, B minor, Ballade, G minor, Nocturne, C minor, Polonaise, A-flat; Liszt, Sonata, B minor; Études after Paganini's Caprices,—Tremolo, Allegretto, La Campanella, Arpeggio, La Chasse, Variazioni.

1910, March 16. In Jordan Hall. Beethoven, Sonata, Op. 111; Chopin, Twenty-four Preludes; Liszt, Sonata in one movement.

1910, April 11, in Jordan Hall. Beethoven Sonata, "Waldstein," Op. 53; Brahms-Paganini, Variations; Chopin, Sonata, B minor; Schubert-Liszt, Erlkönig; Liszt, "Au bord d'une source," Hungarian Rhapsody, No. 6 (edited by Busoni.)

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Third Concerto for Pianoforte, Op. 37 . Ludwig van Beethoven

(Born in Bonn on December 16 (?), 1770; died in Vienna, March 26, 1827.)

This concerto in C minor was composed in 1800. The original manuscript bears this title: "Concerto 1800 da L. v. Beethoven." When the first edition was published at Vienna late in 1804, the title was in French, and it began "Grand Concerto pour le pianoforte avec Accompagnement de 2 violins," etc.

The first performance in public was probably on April 5, 1803, at a concert given by Beethoven in the Theater-an-der-Wien, when he played the pianoforte part.

The concerto is dedicated to Prince Louis Ferdinand of Prussia, and the orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

The work has been characterized as a bridge between the earlier concertos after the manner of Mozart and the later in which Beethoven asserted his individuality, and yet in the finale of this concerto there is an enharmonic change (pianoforte solo) that is wholly characteristic of the later Beethoven. As long ago as 1812 Gerber in a catalogue of Beethoven's works described this catalogue as "perhaps the highest in this sort of composition which the artistic literature of all masters has to show."

I. Allegro con brio, C minor, 4-4. There is a long orchestral introduction. The bold first subject is announced immediately by strings in unison, and completed by wind instruments. The melodious and Mozartian second subject, E-flat major, is sung by clarinets and first violins. The pianoforte after a flourish gives out the first theme in octaves. The movement is in the orthodox form of the time. Beet-

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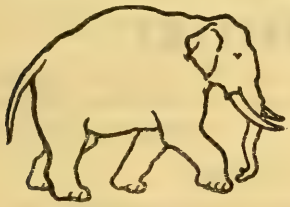
hoven marked a place for a cadenza, and a cadenza by him exists. It was first published, according to Franz Kullak, in the complete edition of Beethoven's works published by Breitkopf & Härtel about 1861–63. There were editions of the concerto in which the tempo was marked 2-2 instead of 4-4, but this indication was erroneous.

II. Largo, E major, 3-8. The pianoforte, unaccompanied, gives out a broad, melodious theme, which is afterward taken up by the orchestra and accompanied by florid figuration for the pianoforte.

III. Rondo, Allegro, C minor, C major. The finale opens with the first subject, solo for pianoforte, unaccompanied. The second theme, beginning in a piquant strain, turns into a modification of the first motive.

***

The programme of the concert on April 5, 1803, included Beethoven's first and second symphonies, this pianoforte concerto in C minor, and the oratorio "Christus am Oelberge." It was intended to perform other compositions, but they were dropped out on account of the length of the concert, which began at six o'clock. No copy of the programme has been preserved. Beethoven raised the prices: he doubled that of the first place, tripled that of the reserved seats, and charged twelve ducats instead of four florins for a box. The concert brought him in 1,800 gulden. There was a rehearsal, beginning at 8 A.M., on the day of the concert, and "it was a terrible one," as Ries wrote, "which lasted two hours and a half, and left Beethoven more or less discontented. The Prince Charles Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat and wine to be brought in. He invited in a friendly manner every one to partake, and all helped themselves with both hands. As a result everybody grew good-humored." The review of the concert published in



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the *Allgemeine Musikalische Zeitung*, May 25, 1803, was very short. No mention was made of the new symphony,—the one in D major,—and the reviewer gave only four lines to the oratorio, which was also performed for the first time, but he reproached Beethoven for having raised the prices. Another critic reported that the concerto did not wholly please the public, although Beethoven "otherwise is known as an excellent pianist." Seyfried said that Beethoven invited him to turn the leaves of the concerto at the performance. The task was not an easy one, for Seyfried saw only leaves nearly bare of notes. On this or that page were a few cues, helps to the memory, which to him were Egyptian hieroglyphics, "for he [Beethoven] played nearly the whole of the pianoforte part from memory, as he had not had the time to put it fully on paper." Thayer corrected this last statement. The manuscript is dated 1800. When Beethoven had ended an "invisible passage, he would wink at Seyfried to turn the page."

* * *

The concerto in C minor has been played in Boston at these concerts:

Boston Musical Fund Society, January 19, 1850, G. F. Hayter, pianist. At this concert J. L. Hutton conducted his new overture, "Queen of the Hudson."

Harvard Musical Association: February 3, 1870, Alice Dutton, pianist; February 23, 1872, J. C. D. Parker, pianist (cadenza by Moscheles); January 6, 1876, J. C. D. Parker, pianist (cadenza by Mr. Parker); December 7, 1876, Julia Rivé, pianist.

Theodore Thomas concert, November 6, 1875, Madeline Schiller, pianist.

Boston Symphony Orchestra, April 21, 1888, Mrs. H. H. A. Beach, pianist (cadenza by Mrs. Beach).

The concerto no doubt has been played at other concerts.

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ORCHESTRAL SUITE FROM THE MUSIC TO GOZZI'S FAIRY DRAMA, "TURANDOT," OP. 41 . . . . . FERRUCCIO BENVENUTO BUSONI

(Born at Empoli, near Florence, Italy, April 1, 1866; now living in Berlin.)

This suite was played at one of Mr. Busoni's orchestral concerts in Berlin, October 21, 1905. It was published in 1906. It is dedicated to Dr. Muck, and scored as follows: three flutes (two interchangeable with piccolos), three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), three bassoons (one interchangeable with double-bassoon), four horns, four trumpets, three trombones, bass tuba, kettledrums, little drums, side drums, bass drum, cymbals, triangle, bells, tam-tam, two harps, and the usual strings.

When the "Turandot" suite was performed in New York by the Philharmonic Society, March 10, 11, 1910, Mr. Busoni furnished explanatory notes to Mr. Henry Edward Krehbiel, the annotator of the Philharmonic programmes:—

"The clever and beautiful Chinese Princess, Turandot, daughter of the Emperor, permits all who wish to woo her, with the understanding that only he shall be successful who can answer three riddles which the Princess propounds. Decapitation is to be the punishment of failure. This, in brief, is the fundamental conceit of Gozzi's fairy-play for which I have composed incidental music which is presented here in suite-form for use in the concert-room."

I. The Execution; the City Gate and the Parting. (Alla Marcia Allegro, alla breve.)

"The first scene discloses the gate of the Imperial city on which, partly as a warning, partly as trophies, are impaled the heads of a number of luckless suitors. The spectators are permitted to witness

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an addition to the collection, for, as the curtain opens, a black hand is seen reaching up from behind the wall bearing a head which it places in line with the others. Young Kalâf, a foreign prince who has been banished from his native land, has been so ravished by a sight of a portrait of Turandot that in sheer desperation he resolves to attempt the hazardous enterprise of winning her hand. The music for this scene is drawn together in the first movement of the suite."

II. Truffaldino. (Introduction: Bewegt und geschäftig, 2-4. Grotesque March: Moderato, 4-4.)

"Truffaldino is the overseer of the eunuchs, and, as is always the case with Gozzi, one of those masks which introduced the intimate native note of Venetian life into the fantastic element of foreign fairy tales and thus bridged over the space between the spectators and the stage. The second movement in the suite is the prelude to the second act, in the beginning of which we observe Truffaldino busily engaged in the performance of his duties of preparing the Imperial hall for the trial and wooing of the latest applicant for the privilege."

III. Altoum. (March: Sostenuto e gravamente, 4-4.)

"In the third movement the Emperor Altoum enters the hall. He is an old, good-natured, head-shaking emperor of the fairy-tale kind. Soon thereafter, accompanied by the music of the fourth movement"—

IV. Turandot. (March: Feierlich, gemessen, 4-4.)

"Turandot enters with her suite. Pride, cruelty, passion, and an undeniable dignity characterize her, and the composer strove in the Turandot March' to portray this fatal, exotic beauty in tones."

V. In the Women's Apartments. (Andante piacevole e tranquillo, 6-8.)

"This movement is the introduction to the third act."

VI. Dance and Song. (Moderamente, 2-4.)

"The music of harps and flutes sound within the chambers of Turandot and her female attendants, and a female choir sings to the rhythmical movements of the dancers:—

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Leuchtend wird nun der Saal.
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Wogt auf und ab.
Mädchen, freuet euch!
Bald empfängt euch der Bräutigam.
Nacht wird zum Tag,
Leben wogt in seinen Arm'.'"

(Night is turning to day,—behold! The hall is flooded with light. Life sways in rhythmic cadences. Maidens, rejoice! Soon the bridegroom will receive you. Night is turning to day,—life surges in his arms.)

VII. Nocturnal Waltz. (Düster, kraftvoll und bewegt, 3-4.)

"Kalâf has solved the riddles, but Turandot, whose self-love has been hurt, refuses him the reward. Kalâf, deeply moved, is willing to yield his rights provided Turandot succeed in guessing his real name. Kalâf sleeps next night in the palace under careful watch, and is visited by strange apparitions. They are the envoys of Turandot, who in various ways seek to discover his name. The waltz music accompanies his sleep."

VIII. In the Manner of a Funeral March (Langsam, schleppend und klagend, 4-4); and Turkish Finale. (Più allegro, 4-4.)

"At the last nocturnal visitation the prince had involuntarily uttered the exclamation: 'O, unhappy Kalâf!' and thus unconsciously be-

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trayed his name. In the last act Turandot arranges a vengeful pleasure of the most refined kind. She, with her suite, appears in mourning attire, to add zest to her triumph. (No. VIII., simulated sorrow.) At heart, however, she admires and loves Kalâf. She therefore contents herself with her apparent success, and yields to the triumph which love and a woman's nature have won. General joy brings the last movement to a close as it does the play."

"The musical motivi of the score are, without exception, borrowed from Oriental melodies, though from those of different peoples. The lyric theme of Turandot's march is an adapted Chinese melody, and the *cantus firmus* of the women's chorus the oldest known Arabian song. In thus using genuine melodies, the composer believes that he has improved upon the conventional theatrical Orientalism."

***

The Count Carlo Gozzi (1720–1806) is supposed to have borrowed the idea of his "Turandot" from a Persian source, from a Persian poet Nizami or Nidhami, otherwise known as Abou Mohammed ben-Yousouf, who flourished in the twelfth century at the court of the Seldjoucides princes. The story of Turandot, Princess of China, is the Persian's "Seven Figures of Beauty."

The "Turandot" of Gozzi was produced at Venice in 1762, probably in January. John Addington Symonds says that it is conceived throughout poetically. "The melancholy high-strung passion of Prince Calaf passes through it like a thread of silver."

In "Turandot," as in all Gozzi's "Fiabe Teatrali" bent on striking a blow for the *Commedia dell' Arte*, the four masks and the Servetta, Smeraldina, were employed. These actors sustained the typical parts: Antonio Sacchi, Truffaldino; Atanagio Zanoni, Brighella; Agostino Fiorelli, Tartaglia; Cesare Darbes, Pantalone; Adriana Sacchi Zanoni, Smeraldina; Antonia Sacchi, Beatrice.

Truffaldino was the specific form invented for the mask of Arlecchino by Sacchi, and was originally a character in Boiardo's



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"Orlando Innamorato," where he played the part of a consummate rogue, traitor, and coward and was killed by the paladin Rinaldo. Thus J. A. Symonds, and for a full account of Gozzi's purpose in writing the "Dramatic Fables" and for an account of the old *Commedia dell' Arte* and Goldoni's reforms see J. A. Symonds's "Memoirs of Count Carlo Gozzi" with the essays on Italian Impromptu Comedy and the "Dramatic Fables." It was Symonds's opinion that by means of prudent adaptation the "Fiabe" might furnish excellent librettos to composers of opera. "Could the Masks be revived, and their burlesque parts be spoken on the stage, while orchestra and song were reserved for the serious elements of the fable, I feel convinced that a new and fascinating work of art might still be evolved from such pieces as 'La Donna Serpente' and 'Il Mostro Turchino.'" In a footnote he added that Wagner's early opera "Die Feen" was modelled on Gozzi's "La Donna Serpente." "Die Feen," composed in 1833, was not performed until 1888 (January 29, at Munich). Mascagni had the old Italian comedy in mind when he wrote his opera "Le Maschere," which was produced January 17, 1901, simultaneously in seven different cities. (At five cities it was hissed; at Genoa the audience would not allow the performance to go on; only at Rome was there any courtesy shown.)

"Turandot" is known to many through Schiller's adaptation of Gozzi's comedy. Schiller made this adaptation in the fall of 1801. The first performance was on January 30, 1802, in the Court Theatre at Weimar. There is a free translation of Schiller's "tragi-comical fairy play" into English by Sabilla Novello (London, 1872). In Schiller's version the masks Truffaldino, Brighella, Tartaglia, Pantalone, are introduced as in the original.

***

The play has tempted composers.

STAGE MUSIC. Franz Destouches wrote the first incidental music for Schiller's version, and it was played at the first performance of the comedy. The music was not published. The complaint was made at the time that there was too much "Janissary Music."

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Music to Schiller's "Turandot" by Friedrich Ludwig Seidel (unpublished), performed for the first time February 23, 1806, at the Royal National Theatre, Berlin. There was an overture; and there were three marches, three little melodramatic intermezzi (after the solving of the riddles), and a funeral march.

Music to Schiller's "Turandot" by Karl Maria von Weber. Composed at Ludwigsburg in 1809, and performed for the first time at the Ducal Court Theatre, Stuttgart, September 20, 1809. Overture, three marches, including a funeral march, and a little incidental music. These had been composed in 1804–05 as "Overtura Chinesa," and use was made of a Chinese melody published in Rousseau's "Dictionnaire de Musique." The overture in this form was first played at Breslau, June 1, 1806. This "Chinese" overture was probably composed without thought of "Turandot." Weber revised it for the performance of Schiller's play. The original version of the "Chinese" overture is lost.

Music to Schiller's "Turandot" by Vincenz Lachner. Composed in 1842–43, and performed for the first time, November 3, 1843, at the Grand Ducal Court Theatre at Mannheim. Overture, four marches (including a funeral march), and considerable stage music, besides an Intermezzo and "The Dream of Kalaf."

Joseph von Blumenthal's overture to "Turandot" was performed for the first time at Vienna, March 23, 1829. It is not known whether the overture was composed for the drama or an opera.

OPERAS: "Turandot oder Die Räthsel," two acts after Gozzi and Schiller, music by J. F. G. Blumenroeder. First performed October 11, 1809, at the Royal Court Theatre, Munich.

"Turandot" music by Franz Danzi (Carlsruhe, about 1815).

"Turandot," opera in two acts after Schiller, music by Karl Gottlieb

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Reissiger. First performed at the Royal Court Theatre, Dresden, January 23, 1835.

"Turandot, Prinzessin von Schiras," opera in two acts after Schiller, music by J. Hoven (pseudonym for Johann Freiherr Vesque von Püttlingen). Performed for the first time at the Kärnthnerthor Theatre, Vienna, October 3, 1838. Staudigl (Orosman), Miss Lutzer (Turandot), Mme. Gentiluomo (Adelma), Wild (Kalaf), Schober (Barak), Forti (Seneschall).

"Das Zauberräthsel," four acts, after Schiller, music by Adolf Müller. First performed at the Theater-an-der-Wien at Vienna in the fall of 1839.

"Turandot," opera in three acts. Music by Hermann Baron von Lövenskjold. Copenhagen, 1854.

"Turandot" operetta, music by Karl Ferdinand Konradin. First performed at the Harmonie Theatre, Vienna, November 29, 1866.

Adolf Jensen left an opera ("Turandot," text by Egbert Jensen), which was published (voice and pianoforte) in 1888.

A comic opera "Turandot," text and music by Theobald Rehbaum, was performed in Berlin, April 11, 1888.

ERRATA.—In the Programme Book No. 15 (February 10, 11, 1911), on page 1099 it is stated that Haydn's Symphony in E-flat major (B. & H. No. 1) was then played for the second time. Read "The present performance is the third." The second performance was on November 12, 1904.

Programme Book No. 2 (October 14, 15, 1910). It is stated on page 78 that the first performances of Rachmaninoff's Symphony No. 2 in the United States were at Philadelphia on November 26, 27, 1909. The first performance in the United States was by the Russian Symphony Society in New York, January 14, 1909.

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Noack, S.	Kuntz, D.	Krafft, F. W.	Mahn, F.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.
Eichheim, H.	Bak, A.	Mullaly, J.	Goldstein, H.
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Werner, H.	Fabrizio, C.	
Goldstein, S.	Kurth, R.	Grünberg, M.	

Violas.

Ferir, E.	Heindl, H.	Rennert, B.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

Violoncellos.

Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.			

English Horn.	Bass Clarinet.	Contra-Bassoons.
Mueller, F.	Stumpf, K.	Helleberg, J.
		Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.	Tuba.
Hess, M.	Wendler, G.	Kloepfel, L.	Hampe, C.	Lorenz, O.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

Harp.	Tympani.	Percussion.	
Schuecker, H.	Neumann, S.	Rettberg, A.	Senia, T.
	Kandler, F.	Zahn, F.	Burkhardt, H.

Organ.	Librarian.
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SATURDAY EVENING, MARCH 4, at 8 o'clock

PROGRAMME

Mandl . . . . . Overture to a Gascon Chivalric Drama
First time in Boston

Berlioz . . . "Harold in Italy," Symphony in Four Movements with Viola Solo, Op. 16
(Viola Solo by Mr. E. FÉRIR.)

I. Harold in the Mountains; Scenes of Melancholy, Happiness, and Joy
Adagio.
Allegro.

II. March of Pilgrims singing their Evening Hymn: Allegretto.

III. Serenade of a Mountaineer of the Abruzzi to his Mistress:
Allegro assai.
Allegretto.

IV. Orgy of Brigands; Recollections of the preceding scenes:
Allegro frenetico.

Elgar . { *a.* "Where Corals Lie"
{ *b.* "Sabbath Morning at Sea," from "Sea Pictures," Op. 37

Sibelius . . . "The Swan of Tuonela," Legend from the Finnish Folk-epic "Kalevala" First time in Boston

Gluck . . Air of Alceste, "Divinités du Styx," from "Alceste," Act I.

Weber . . . . . Overture to "Euryanthe"

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Overture to a Gascon Chivalric Drama . . . Richard Mandl

(Born at Brossritz, Moravia, in 1862; still living.)

This overture, "Zu einem Gaskognischen Ritterspiele," was published in 1910. It is dedicated to Oskar Nedbal,* and scored for these instruments: piccolo, two flutes (interchangeable with two piccolos), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, side-drum, cymbals, tambourine, triangle, a deep gong, Glockenspiel, celesta, two harps, and the usual strings.

The overture was performed last January at Wiesbaden at a concert conducted by Ugo Afferni.

There is an explanatory note in German on the title-page of the score: "The Gascons, notorious for their exaggeration and harmless lies, have magnificent types, as Cyrano, D'Artagnan, Porthos, for example, of close kin to the modern Tartarin of Tarascon, a Provençal. When I read years ago an old play in which the hero was a Gascon knight, a prototype of an amorous, imaginative swaggerer and *blagueur*, the idea came to me of writing an orchestral piece in a joyous, lyrical exaggerated style based on this long-forgotten chivalric drama. But I can say with Dumas the Elder, the overture first came 'Twenty Years After.'"

The overture begins *Martialisch, Schwungvoll* (in a martial, fiery manner), C major, 3-4 with the first motive, full orchestra. There is a characteristic figure for the bass. A second and gentle motive follows

*Oskar Nedbal, born at Tavor, Bohemia, March 26, 1874, studied at the Conservatory of Music in Prague, the violin with Bennersitz, and composition with Dvorák. He was one of the founders of the Bohemian String Quartet, the viola player from 1891 to 1906. From 1896 to 1906 he was director of the Bohemian Philharmonic Society in Prague. In 1906 he moved to Vienna to conduct the Vienna Tonkünstler Orchestra and to act as conductor at the Volksoper. Among his compositions are a ballet, "Der faule Hans" (Vienna, 1903), violin sonata, scherzo caprice for orchestra, variations for pianoforte, Kleine Suite, Romance and Ballade for pianoforte, songs.

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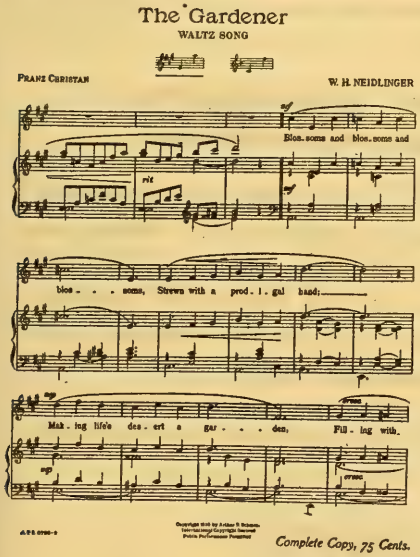
as a subsidiary thought, *etwas langsamer*, and is given to piccolo, flutes, and celesta. A theme of still more pronounced melody is soon introduced, *getragen aber nicht schleppend* (sustained, but not dragged), G-flat major, 4-4. Another mood is established in the section *sehr rasch und heiter* (very fast and in high spirits), F major, 6-8. A broad and flowing song enters in C major. This is in contrast with a section that follows in the movement of a march (wood-wind). In the final section, use is made of foregoing thematic material, with the first subsidiary and the prominent figure for the bass.

***

The leading biographical dictionaries, even the latest, do not mention Mandl's name. The scanty information I have been able to obtain is derived from foreign music periodicals.

It is said that Mandl studied at the Conservatory of Music in Vienna, and about 1886 made Paris his dwelling-place. It is also said that in Paris he took lessons of Delibes in instrumentation. His *opéra-comique* in one act, "Rencontre Imprévue," libretto by A. Larsonneur, was produced at Rouen in the Thèâtre des Arts, March 16, 1889. There are only three characters, the Chevalier de Messac, the Comtesse de Blangy, and Yvon, an ex-game-keeper. The scene is in the time of Louis XIII. The two chief characters were impersonated at Rouen by Miss Wilhelm and Mr. Sujol. The operetta was published at Paris

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with a German version, "Unverhofft," by Oskar Berggruen. There is mention of an opera by Mandl, "Nächtliches Abenteur," produced in Vienna. I am unable to say whether this operetta is the same as "Rencontre Imprévue."

Mandl began to be known in Paris, for the critic "Willy" (Henri Gauthier-Villars) wrote jestingly about him in his feuilletons. Thus on January 27, 1895, in a review of a Conservatory concert, there was mention of Brahms's Symphony No. 3. "Toward the end, according to Pougin, there is a reminiscence of a mazurka by Mandl. How learned one must be to know Mandl's mazurkas!"*

Music by Mandl was performed at a Lamoureux concert in Paris on March 4, 1894: a Chanson Provençal, sung by Mme. Boidin-Puisais, and a Scherzo for orchestra. It has been said that this music was written for Silvestre's play "Grisélidis." This play by Armand Silvestre and Eugène Morand was produced at the Comédie Française, May 15, 1891. It appears that the music for this performance was provided by Léon, the musical director at the theatre. He possibly called in the aid of composers, as is often the case when stage music is needed.

Mandl's song and scherzo were praised by the critics of Parisian musical weeklies, but "Willy" was not of their opinion. His puns are not translatable: "Vulgaire et truqué, le Chant provençal de M. Mandl réussit, que chevrote l'invisible Madame Bodin d'un organe juste mais éPuisais; ça finit comme une gargouillade célèbre de Tagliafico, *Pauvres fous!* En revanche, le Scherzo, lui, n'en finit pas.

* "Entre Deux Airs" par L'Ouvreuse du Cirque d'Été (Paris, 1895, p. 152).

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Perhaps with this music the idea came to Mandl of his symphonic poem, "Griselidis," one of his latest and most important works.

In 1894 songs by Mandl began to be known in German cities, sung by Irene von Brennerberg and Selma Nicklass-Kempner, and in some instances the composer accompanied the singer.

Mandl visited London early in 1899, and on March 1 his pianoforte Quintet in G and Five Intermezzi for pianoforte, violin, violoncello, were produced at an Elderhorst concert. The composer played the pianoforte part of the Intermezzi.

Other compositions by Mandl are Fünf Symphonische Wiener Weisen and "Griselidis," a symphonic poem for full orchestra, organ, mezzo-soprano solo, and female chorus. "Griselidis" was produced at Vienna under Nedbal's direction, and made such a favorable impression that there were two repetitions. Performed in Munich afterward, the work was again highly praised. There, as in Vienna, the leading critics pronounced" Griselidis" to be one of the most important compositions of recent years.

"Harold in Italy," Symphony in Four Movements, with Alto Solo, Op. 16 . . . . . Hector Berlioz

(Born at Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This symphony was composed in 1834. It was performed for the first time at a concert given by Berlioz at the Paris Conservatory, November 23, 1834. Girard † conducted. The programme included,

* "La Mouche des Croches" par L'Ouvreuse du Cirque d'Été (Paris, 1894, p. 215).

† Narcisse Girard (1797–1860) took the first violin prize at the Paris Conservatory in 1820. He was conductor of the Opéra buffa and of the Feydeau, of the Opéra-Comique, 1837–46; of the Opéra, 1846–60. In 1847 he was appointed professor of the violin at the Conservatory and conductor of the Société des Concerts, as successor of Habeneck. He wrote two one-act operas, "Les Deux Voleurs" (1841), "Le Conseil de Dix" (1842), and arranged for orchestra Beethoven's Sonate Pathétique as a symphony, He was a painstaking conductor without dash and without imagination. For curious and perhaps prejudiced information concerning him see "Mes Mémoires," by E. M. E. Deldevez (Le Puy, 1890).

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in addition to the symphony, the overture to "Waverley"; a trio with chorus and orchestra from "Benvenuto Cellini"; "La Captive" and "Jeune Pâtre breton," sung by Marie Cornélie Falcon, then the glory of the Opéra, who suddenly and tragically lost her voice before she was thirty, and died in 1897, fifty years after her enforced retirement; a fantasia by Liszt on two themes—"La Tempête" and "La Chanson de Brigands"—of "Lélio," played by the composer; and a violin solo by Ernst. Chrétien Urhan * played the solo viola in the symphony.

Boschot says that the programme distributed in the hall included "The March to the Scaffold," which was repeated at the concert, and also an "Air by Bellini." I have followed the programme as announced in the *Gazette Musicale*.

* Chrétien Urhan was born at Montjoie, February 16, 1790. He died at Belleville, November 2, 1845. As a child, he played several instruments and composed. The Empress Josephine took him under her protection in 1805, and put him under the care of Lesueur. Admitted to the orchestra of the Opéra in 1816, he became one of the first violins in 1823, and afterwards the solo violinist. He was famous for his mastery of the viole d'amour, and Meyerbeer wrote for him the obbligato to Raoul's romance in the first act of "The Huguenots." Urhan also revived the use of the violon-alto. He was for years the most famous viola player in Europe. He composed chamber music, piano pieces, and songs, which were original in form to the verge of eccentricity. He was not only a musician of extraordinary gifts and most fastidious taste: he was one of the most singular of men,—"a short man, almost bent double, if not absolutely humpbacked, and wrapt in a long light blue coat. His head reclined on his chest, he was apparently lost in deep thought, his eyes were invariably turned towards the ground." His complexion was ashen-gray, his nose was like that of Pascal. "A kind of fourteenth-century monk, pitchforked by accident into the Paris of the nineteenth century and into the Opéra." He was a rigorous Catholic; he fasted every day until six o'clock and never tasted flesh. Yet this ascetic, this mystic, worshipped dramatic music. "To give up listening to and playing 'Orpheus,' 'The Vestal,' 'William Tell,' 'The Huguenots,' etc., would have driven him to despair." He obtained a dispensation from the Archbishop of Paris, who could not refrain from smiling when Urhan asked his permission to play at the Opéra. To satisfy his conscience, Urhan always played with his back to the stage; he never looked at a singer or a dancer, at a piece of scenery or a costume. His dignity, honor, benevolence,—he gave away all he earned,—commanded respect and admiration. See "Sixty Years of Recollections," by Ernest Legouvé, Englished by A. D. Vandam, vol. ii. 210, 216–223 (London, 1893). See also "Les Quatuors de l'Île Saint-Louis" in Champfleury's "Les Premiers Beaux Jours" (Paris, 1858), pp. 203–206. "L'Entr'acte" of December 8, 1834, characterized Urhan as "the Paganini of the viola, the Byron of the orchestra, the Salvator Rosa of the symphony."

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D'Ortigue said in his review of the concert that Berlioz had used passages of his "Rob Roy" overture in the first movement of the new symphony.* For the resemblance of the exposition of the chief theme of the symphony and of the second theme to passages in the "Rob Roy" overture, see Julien Tiersot's "Berlioziana," published in *Le Ménestrel* (Paris) of August 6, 1905. (This article and one published in the same journal, August 20, 1905, contain many interesting details concerning the appearance of the autograph score, which shows the many changes made by Berlioz before he was satisfied with the sonorous effects of the "March of Pilgrims.") The second motive for English horn in the "Rob Roy" overture is the chief theme (for solo viola) in "Harold in Italy." Some have thought that this English horn theme (Larghetto espressivo assai, 3-4) refers to the courtship of Diana Vernon by Frank Osbaldistone.

"Childe Harold" was played again in Paris, December 14, 1834, with the overture to "Les Francs-Juges," "Sardanapale" (sung by Puig), "Le Pêcheur" (sung by Boulanger), and the overture to "Roi Lear." Chopin played the Andante of his Concerto in E minor. There was a third performance, December 28 of the same year, when Liszt played his transcription for the pianoforte of the "Bal" and the "Marche au Supplice" from the "Symphonie Fantastique." This performance brought in nearly 2,000 francs, for the friends of Berlioz came to his

* The overture, "Rob Roy,"—"Intrata di Rob Roy Mac Gregor,"—was sketched at Nice and completed at Subiaco, 1831–32. It was performed at a Conservatory concert in Paris, April 14, 1833, but it was not published until 1900. It was performed for the first time in England at a Crystal Palace concert, February 24, 1900; for the first time in Germany at a concert of the Wagner Society of Berlin, April 6, 1900; and for the first time in the United States by the Chicago Orchestra at Chicago, November 3, 1900. The first performance in Boston was at a concert of the Boston Symphony Orchestra, January, 22, 1910.

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support. He was very poor. The first two concerts had not been successful pecuniarily, and the Théâtre Nautique, where his wife had been acting in "La Dernière Heure d'un Condamné," had closed its doors and she had not been able to collect the salary due her.

The orchestral score of "Harold en Italie" was published in 1849. The orchestral parts were published in December, 1847. Liszt made in 1852 a transcription for pianoforte. (See the letter of Berlioz to Liszt, July 3 or 4, 1852, published in "Briefe hervorragender Zeitgenossen an Franz Liszt," edited by La Mara, vol. i. pp. 236–238. Leipsic, 1895.) The transcription was published in 1880. A transcription for four hands has been made by Balakireff.

Liszt wrote a study of the symphony in French for a French magazine. It was found "too eulogistic," and was not published, and the original manuscript was lost; but it was translated into German, published in the *Neue Zeitschrift für Musik* in 1855, and republished in the complete edition of Liszt's literary works. Wagner wrote to Liszt: "Your article on the 'Harold' Symphony was very beautiful; it has indeed warmed my heart." For another study of the symphony see "Berlioz, son génie," etc., by A. Montaux, in *Le Ménestrel* for 1890 (July 27 to September 7). Liszt's transcription of the "March of Pilgrims" was published in 1866.

The first performance in Germany was at Dresden, February 17, 1843, at a concert given by Berlioz in the Royal Court Theatre. R. J. Lipinsky played the viola solo.

The first performance of the symphony in the United States was at New York, May 9, 1863, under the direction of Theodore Thomas, with E. Mollenhauer, solo viola. The first performance in Boston was by Mr. Thomas's orchestra, October 28, 1874, when Ch. Baetens was the solo viola.

"Harold in Italy" has been played in Boston at concerts of the Boston Symphony Orchestra, February 19, 1884 (viola, Mr. Henry Heindl), February 13, 1886 (viola, Mr. Kneisel), December 8, 1888 (viola, Mr. Kneisel), February 6, 1892 (viola, Mr. Kneisel), November 2, 1895 (viola, Mr. Kneisel), February 4, 1899 (viola, Mr. Kneisel),

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***

Berlioz tells the origin of "Harold in Italy" in his Memoirs. Unfortunately for the historian, but fortunately for the general reader, the Memoirs of Berlioz are as romantic as his music.

His story is as follows. The "Symphonie Fantastique" (first performed December 5, 1830, then revised and produced December 9, 1832) was played at his concert at the Paris Conservatory, December 22, 1833, with great success. "And then to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen * and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: *it was Paganini!* . . . Some weeks after this vindicatory concert of which I have spoken, Paganini came to see me. 'I have a marvellous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.' 'Yes, indeed,' I answered, 'your proposition flatters me more than I can tell, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no, I insist,' said Paganini, 'you will succeed; as for me, I am too sick at present to compose, I cannot think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini by his incomparable artistry would know how to make the viola always the dominating instrument."

* But, according to d'Ortigue, Paganini had said to Berlioz on December 9, 1832, that "he [Berlioz] continued the others,"—that is to say Beethoven and Weber,—and had embraced him.—P. H.

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Berlioz at first worked at a composition for viola and orchestra which should portray the last moments of Mary Stuart.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it, He looked at the rests for the viola in the allegro and exclaimed: 'No. it is not that! there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterward, suffering already from the affection of the larynx which ultimately killed him,* he went to Nice, and returned to Paris only at the end of three years.

"Since I then saw that my plan of composition would not suit him, I set myself to work in another way, and without any anxiety concerning the means to make the solo viola conspicuous. My idea was to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's Childe Harold. Hence the title, 'Harold en Italie.' As in the 'Symphonie Fantastique,' a chief theme (the first song of the viola) reappears throughout the

* Paganini died at Nice, May 27, 1840; he heard "Harold in Italy" for the first time on November 25, 1838.—P. H.

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work; but there is this difference: the theme of the 'Symphonie Fantastique,' the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any interruption of the development.* In spite of the complexity of the harmonic fabric, it took me as little time to compose this symphony as I have spent generally in writing my other works; but it took me considerable time to revise it. I improvised the 'March of Pilgrims' in two hours, while dreaming one night by the fireside; but during ten years I kept introducing modifications of the detail, which, I believe, have much bettered it. As it was then, it obtained a complete success when it was performed for the first time at the Conservatory."

* * *

And what are the facts as collected and arranged by M. Adolphe Boschot in the second volume of his life of Berlioz ("Un Romantique sous Louis Philippe," Paris, 1908)?

La Gazette Musicale made this announcement on January 26, 1834:

"Paganini, whose health is improving daily, has asked of M. Berlioz a new composition after the manner of the 'Fantastic Symphony.' . . . This work will be entitled: 'Les Derniers Instans de Marie Stuart,' a dramatic fantasie for orchestra, chorus and solo viola. Paganini will play the viola for the first time in public." This announcement was made in other journals friendly to Berlioz.

There was no contract. The statement was that Paganini had

* Mr. W. F. Apthorp's note may here be of interest: "The solo viola part in 'Harold en Italie' has been compared to the 'Fixed Idea' in the 'Fantastic' symphony. The comparison is not wholly without warrant, for there is an unmistakable similarity between the two ideas. Still there is a marked difference. The Fixed Idea (in the 'Fantastic' symphony) is a melody, a *Leitmotiv*: it is the first theme of the first movement, and the theme of the trio of the second; it appears also episodically in all the other movements. Moreover, no matter where nor how it appears, whether as a fu ctional theme or an episode, it is always the main business in hand; either it forms part of the development, or the development is interrupted and arrested to make way for it. The viola part in 'Harold en Italie' is something quite different. Save in the first movement—which was originally sketched out as part of an actual viola concerto—it holds itself quite aloof from the musical development; it plays no principal nor essential part at all. It may now and then play some dreamy accompanying phrases, but it, for the most part, plays reminiscences of melodies already heard in the course of the symphony; and its chief peculiarity is that, in bringing up these reminiscences, it has little or no effect upon the musical development of the movement in hand. The development generally goes on quite regardless of this Harold, who seems more like a meditative spectator than a participant in the action of the symphony."

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Was there perhaps a verbal demand? But, if Paganini wished to play a viola solo, why did he not write his own composition? Why did he wish one from Berlioz, who had never written expressly for any stringed instrument, and played the guitar, not the violin, 'cello, double-bass?

Berlioz was busy as a music critic early in 1834, so busy that he had little time to compose. About February 20 Paganini left Paris on a concert tour. Did he see the sketch of the new work before he left? Mr. Boschot goes into minute details to prove that the statements made in the Memoirs about Paganini and the sketch are contradictory and undoubtedly imaginative, that is, false.

Toward the middle of March, 1834, Berlioz changed his mind about form of the composition. He then proposed to himself four move-
the and Byron's hero, or rather Berlioz himself, took the place of
ments, uart. And Berlioz thought of his wanderings in Italy. He
Mary S. in April moved to a house on Montmartre, in a street then
and his wi enis, now Mont-Cenis. The house still stands, No. 22,
called Sainte- tablet has been placed, I believe, on the "cottage."
and a memori fterward quarrelled so bitterly, were happy. Berlioz
Here the two, wi think himself again at Tivoli. His wife was to
in the spring could s in this paradise on Montmartre that "Harold
bear him a child. It Berlioz was still Byronic. His Harold was
in Italy" was completed urgents of 1830 against the bourgeoisie.
himself, a brother of the in atal, le ténébreux dont la mode raffole;
"C'est le rêveur, le maudit, le oz." And Harold-Berlioz must have
c'est le sosie sentimental de Ber e the solo viola.
a voice,—always recognizable: Hem e audience at the first perform-

Mr. Boschot describes brilliantly th and his wife, the decorative
ance,—the Duc d'Orléans, the compose Sue and Legouvé, d'Ortigue, the
tragedian; Jules Janin, Eugène itten an opera founded on "Notre
Bertins and the daughter who had wr nais, Heine, Liszt and Chopin,
Dame," Hugo, Sainte-Beuve, Lamen and Gérard de Nerval; and
Dumas the elder, and perhaps de Vigny ive or a phrase, sometimes
Boschot characterizes each with an adjec
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* * *

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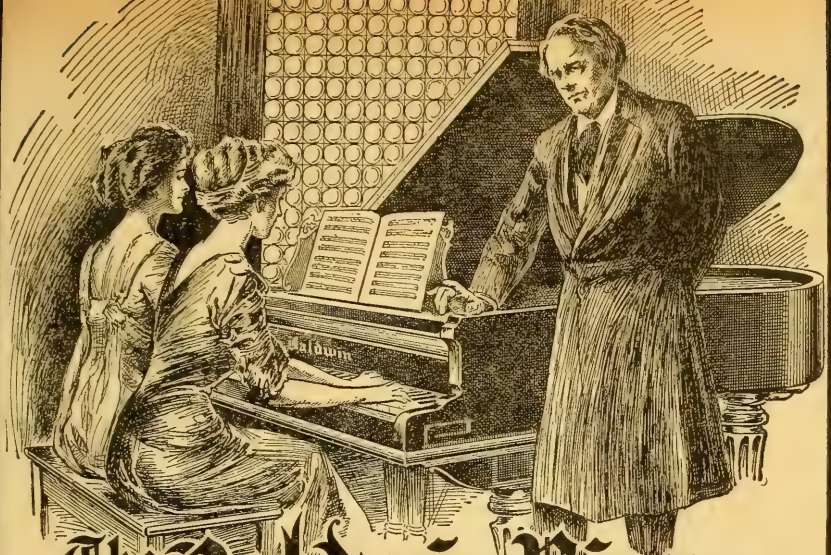
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Berlioz wrote to Liszt in July, 1852, apropos of the latter's transcription of "Harold in Italy" for the pianoforte: "You will have to make many changes in your manuscript on account of the changes which I made in the score after your work had been completed. The third movement especially contains a mass of modifications, which I fear cannot be translated into pianoforte language; it will be necessary to sacrifice much. I beg of you not to preserve the form of the tremolo arpégé which you employ in the introduction, left hand; that produces on the pianoforte an effect contrary to that of the orchestra, and prevents the heavy but calm figure of the basses from being distinctly heard. . . . Do you not think that the part you give to the viola, a more important part than that in the score, changes the physiognomy of the work? The viola ought not to appear in the pianoforte arrangement otherwise than it does in the score. The pianoforte here represents the orchestra; the viola should remain apart and be confined to its sentimental ravings; everything else is foreign to it; it is present, but it does not mingle in the action."

***

The symphony is dedicated to Humbert Ferrand, the faithful friend of Berlioz from the youth to the death of the latter. The autograph score with Berlioz's changes was given by Berlioz to Auguste Morel, director of the Marseilles Conservatory. Léon Morel, the nephew and universal legatee of Auguste, gave the score to Alexis Rostand, "in memory of the profound affection which united the master and the pupil," for Rostand was the pupil of Auguste Morel. The symphony is scored for two flutes (the first interchangeable with piccolo), two

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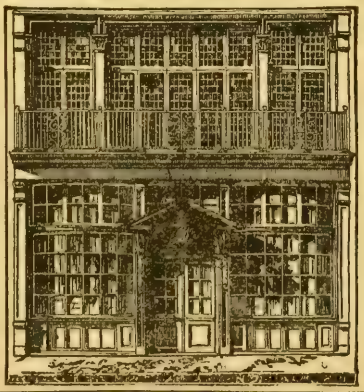
oboes (the first interchangeable with English horn), two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, one ophicleide, cymbals, two tambourines, kettledrums, harp, solo viola, and strings.

The first movement is entitled "Harold in the Mountains: scenes of melancholy, of happiness and joy." It begins with a long introduction, Adagio, in G minor and G major, 3-4, which opens with a fugato on a lamenting and chromatic subject in sixteenth notes, first given out pianissimo by the basses, then taken up in turn by first violins, violas, second violins, while a chromatic counter-subject is played against it by wood-wind instruments. There is development until the full orchestra strikes fortissimo the full chord of G minor The harp plays arpeggios, and the modality is changed to G major. The solo viola, Harold, sings the song that typifies the melancholy hero. This melody is developed and afterwards repeated in canon. The Allegro, in G major, 6-8, begins with free preluding, after which the solo viola announces the first theme, a restless melody, which is developed by viola and by orchestra. An abrupt change leads to a hint at the second theme in violas, 'cellos, and bassoons, but this theme enters in D major, and is announced by the solo viola. It is developed for a short time, and the first part of the movement is repeated. The free fantasia merges into the coda, which is quickened in pace until the tempo becomes twice as fast as the beginning of the allegro.

Second movement, "March of Pilgrims, singing their Evening Hymn": Allegretto, in E major, 2-4. The chief motive is a simple march theme played by strings. The melody is now in the violins, now in the violas, and now in the basses. The development is constantly interrupted by a passage in repeated notes for wood-wind and second violins,—"the pilgrims muttering their evening prayer." The development is also represented by two bells, one in high B (flute, oboe, and harp), one in medium C (horns and harp). Some have found that the "prayer passage" is intended to represent the resonance of the C bell, but Berlioz was too shrewd an artist to give any panoramic explanation. This bell in C comes in on the last note of every phrase

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of the march melody, no matter what the final chord of the phrase may be; and, however a phrase may end, the next phrase almost always begins in E major. The Harold theme is introduced by the solo viola. There is a relieving episode in C major, the pilgrims' chant "Canto religioso," a sort of a choral sung by wood-wind and muted strings against a contrapuntal march-bass, pizz. Harold's viola furnishes an arpeggio accompaniment. The march is resumed and dies away.

Third movement, "Serenade of a Mountaineer in the Abruzzi to his Mistress":* Allegro assai, C major, 6-8. This is a substitute for the traditional scherzo. It opens with a lively theme in dotted triplet rhythm for piccolo and oboe to an accompaniment in divided violas and long sustained notes in second oboe, clarinets, bassoons,—a reminder of the Italian *Pifferari*. The trio is based on a cantilena in C major for English horn and other wind instruments against an accompaniment of strings and harp. The solo viola (Harold) returns with the adagio theme, but the melody of the serenade is not interrupted. Harold's theme is re-enforced by violins and violas. There is a return of the short scherzo, which is followed by the reappearance of the serenade melody, now sung by solo viola, while the flute has the original viola melody.

Fourth movement, "Orgy of Brigands, recollections of the preceding scenes."† It begins with an Allegro frenetico in G minor, 2-2, which is soon interrupted by excerpts from the preceding movements played by the solo viola. There are reminiscences of the introduction, of the pilgrims' march, of the serenade, of the theme of the first movement, and then again of the introduction. Harold is at last silent, and the brigands have their boisterous say. The brilliant first theme is followed by a theme of lamentation in the violins. It is prob-

* See chapter xxxviii. of Berlioz's Memoirs for a description of Berlioz directing in the Abruzzi the serenade given by Crispino, who "pretended to be a brigand," to his mistress.

† Berlioz composed in 1830 a "Chanson de Brigands" to the text of Ferrand. This found its place in "Lélio," a lyric monodrama for orchestra, chorus, and unseen soloists, composed 1831–32, united with the "Symphonie Fantastique" to form "L'Épisode de la Vie d'un Artiste," and performed at Paris, December 9, 1832. This "Chanson de Brigands" was published about 1835 under the title "Scène de Brigands," arranged for the pianoforte by Ferdinand Hiller and dedicated to Mlle. Henriette Smithson.

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able that when Berlioz referred to "brazen throats belching forth blasphemies," in his account of a performance led by him at Brunswick,* he referred to the thunderous conclusion theme. In the coda two solo violins and a solo 'cello "behind the stage" remind one for a moment of the pilgrims' march. Harold groans and sobs, and the orgy is resumed.

***

From the description given by Berlioz of the performance at Brunswick, which has just been quoted in a foot-note, it will be seen that the commentators who find Harold in this finale "proceeding to his ruin," "a lost soul, as is shown by the distortion of his theme, and the punctuation of the frenzied scene by passages suggesting remorse and doom," are more imaginative than Berlioz, who dismisses his dreamy hero in terror from the orgy.

"Childe Harold" was begun by Byron in 1809. Cantos I. and II. were published in 1812. He wrote the third canto in 1816 and the fourth in 1817, and the publication was in 1818. There were translations of Byron's poems into French from 1819 to 1830, and the re-

* In the letter addressed to Heine which forms a chapter of Berlioz's Memoirs. This was in 1843. The statement published lately that Joachim in 1853 was the first in Germany to play the solo viola in the symphony is incorrect. The viola player at Brunswick in 1843 (March 9) was Karl Friedrich Müller (1797–1873), one of the four sons of Ægidius Christoph Müller and the first violin of the elder Müller Quartet. Berlioz thus described the performance: "In the finale of 'Harold,' in this furious orgy in which the drunkenness of wine, blood, joy and rage all shout together, where the rhythm now seems to stumble, and now to run madly, where the mouths of brass seem to vomit forth curses and reply with blasphemies to entreating voices, where they laugh, drink, strike, bruise, kill, and ravish, where in a word they amuse themselves; in this scene of brigands the orchestra became a veritable pandemonium; there was something supernatural and frightful in the frenzy of its dash; everything sang, leaped, roared with diabolical order and unanimity, violins, basses, trombones, drums, and cymbals; while the solo alto, Harold, the dreamer, fleeing in fright, still sounded from afar some trembling notes of his evening hymn. Ah! what a feeling at the heart! What savage tremors in conducting this astonishing orchestra, where I thought I found my young lions of Paris more ardent than ever! ! ! You know nothing like it, the rest of you, poets; you have never been swept away by such hurricanes of life: I could have embraced the whole orchestra, but I could only cry out, in French it is true, but my accents surely made me understood: 'Sublime! I thank you, gentlemen, and I wonder at you: you are perfect brigands!'" The "March of Pilgrims" had been played earlier in the trip, at Stuttgart and Hechingen; and the symphony without the finale was played at Mannheim, with the violin solo by one of the violas of the orchestra. The symphony was also played previously at Dresden with Karl Joseph Lipinsky (1790–1861) as solo viola. Joachim did play at Brunswick in a concert given by Berlioz, October 25, 1853; but he played solos. See Berlioz's letter to Liszt, of October 26, 1853: "The excellent Joachim came to play two pieces at the concert yesterday, and was most successful. I applaud myself for having furnished the music lovers of Brunswick this good fortune, for they did not know him." Adolphe Jullien says Joachim was the solo viola in "Harold" at a performance led by Berlioz at Bremen, but he gives no authority for the statement. For an account of the concert in Brunswick in 1843 see W. R. Griepenkerl's "Ritter Berlioz in Braunschweig" (Brunswick, 1843).

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markable preface by Charles Nodier was written for an edition of 1822–25.

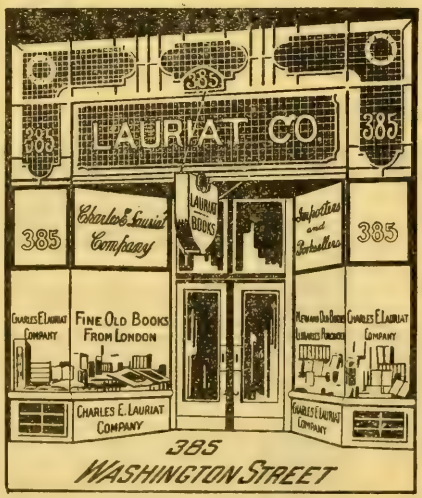
When did Berlioz first read Byron's poems? His overture to "Le Corsaire" was composed in Italy in 1831, but his allusions to Byron in his memoirs and letters are few. The two authors over whose works he pored were Virgil and Shakespeare.* We know that he was fond of Thomas Moore, and set music to some of his poems: his "Neuf Mélodies irlandaises" (composed in 1829 and published in 1830) were dedicated to Moore. The text of his "La dernière nuit de Sardanapale," with which he took the *prix de Rome* (1830), was by Gail. It described the last night of the voluptuous monarch, and closed at the moment when he called his most beautiful slaves and mounted with them the pyre. Was this poem based on Byron's tragedy?† Apparently not. When Berlioz wandered in the Abruzzi, his thoughts were of Virgil's men and women or he murmured lines of Shakespeare and Dante.

In a letter to Mme. Horace Vernet (1832) Berlioz speaks of his dreary life at Côte-Saint-André, and he contrasts the men and women he knew at Rome with those of his birthplace: "In spite of all my attempts to turn the conversation, they persist in talking to me about art, music, imaginative poetry, and God knows how they talk about them in the country! ideas so strange, judgments made to disconcert an artist and to freeze the blood in his veins, and worst of all with the most horrible

* For an interesting study of Berlioz's literary tastes see "Berlioz Écrivain," by Professor Paul Morillot (Grenoble, 1903).

† Byron's "Sardanapalus" was published in 1821. For a full description of Berlioz's remarkable cantata see Mr. Tiersot's articles, "Berlioziana," in *Le Ménestrel* of September 16, 23, 30, 1906.

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coolness. You would say to hear them talk of Byron, Goethe, and Beethoven, that it was all about some tailor or cordwainer, whose talent rose a little above the ordinary level." And in a letter to Schumann (1837) Berlioz writes: "Dramatic poets are exposed in publishing their pieces to see them, in spite of themselves, performed more or less badly, before a public more or less incapable of understanding them, cut, clipped, and hissed. Byron thus had a sad experience with his 'Marino Faliero.'"* But allusions to Byron are rare in the writings of Berlioz, while allusions to Virgil and Shakespeare are frequent and enthusiastic.

***

Berlioz wrote Ferrand (May 15 or 16, 1834): "I have finished the first three movements of my new symphony with solo viola; I am about to finish the finale. I think it will be a good work, and above all it will be curiously picturesque. I intend to dedicate it to one of my friends, you know him, M. Humbert Ferrand, if he will permit it. There is a 'March of Pilgrims chanting the evening prayer,' which I hope will be famous in December. I do not know when this enormous work will be engraved; in any case, see to it that you obtain the permission of M. Ferrand. When my first opera will be performed, all this will engrave itself." He wrote to Ferrand, August 31, 1834: "My symphony is completed. I think Paganini will find that the viola is not treated enough after the manner of a concerto; the work is a symphony on a new plan, not a piece written with the purpose of displaying brilliantly an individual talent, such as he has. I owe to him my undertaking the work." Again, November 30 of the same year: "My second concert has taken place, and your 'Harold' has been received as I hoped, in spite of a shaky performance. The 'March' was encored; and to-day it pretends to be the counterpart (religious and mild) of the 'March to the Scaffold.' Next Sunday at my third concert 'Harold' will reappear in all its force, I hope, and with the adornment of

* "Marino Faliero" was published by Murray on April 21, 1821. R. W. Elliston, manager of Drury Lane, had procured surreptitiously the sheets, and he produced the play on April 25, 1821. It was received coldly, and there were seven performances in all. For an account of the injunction brought by Murray see George Raymond's "Memoirs of Elliston." "The Doge of Venice," founded by William Bayle Bernard on Byron's play, was produced at Drury Lane on October 22 or November 2,—the reference books differ,—1867, with Samuel Phelps as the Doge. The production was a failure, and the loss was five thousand pounds or more.

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a perfect performance. The orgy of brigands which ends the symphony is something rather violent; what would I not give if you could hear it! There is much of your poetry in this thing; I am sure I owe you more than one idea." He wrote January 10, 1835: "This symphony had a fresh growth of success at the third performance; I feel sure you would be mad over it. I shall retouch some slight details, and next year it will make, I hope, still more of a sensation."

The story of the first performance is told by Berlioz in his Memoirs: "The first movement was the only one that was little applauded, and this was the fault of Girard, the conductor, who could never put enough dash into the coda, where the pace ought gradually to quicken to double the speed. I suffered martyrdom in hearing it drag. The 'March of Pilgrims' was encored. At the repetition and toward the middle of the second part of the piece, when after a short interruption the chiming of convent bells is again heard, represented by two notes of the harp, doubled by flutes, oboes, and horns, the harpist made a mistake in count and was lost. Girard then, instead of setting him straight, as it has happened to me a dozen times in like instance (three-fourths of the players make the same mistake at this place), shouted to the orchestra, 'The last chord!' and they all took it, leaping over the preceding fifty-odd measures. There was wholesale butchery. Fortunately the March had been well played the first time, and the audience was not mistaken concerning the cause of the disaster in the second. Nevertheless, since my defeat at the Théâtre Italien* I mistrusted my skill as a conductor to such an extent that for a long

* This was a concert given for the benefit of Miss Smithson, November 24, 1833. See chapter xlv. of the Memoirs.

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time I let Girard conduct my concerts. But at the fourth performance of 'Harold,' having seen him seriously deceived at the end of the Serenade, where, if one does not precisely double the pace of a part of the orchestra, the other part cannot play, for each whole measure of the one corresponds to a half measure of the other, and seeing that he could not put the requisite dash into the end of the first allegro, I resolved to be leader thereafter, and no longer to intrust any one with the communication of my intentions to the players. I have broken this resolve only once, and one will see what came of it.* After the first performance of this symphony a music journal in Paris published an article which overwhelmed me with invectives, and began in this witty fashion: 'Ha! ha! ha!—haro! haro! *Harold!*' Moreover, the day after this article appeared, I received an anonymous letter, in which some one, after deluging me with still grosser insults, reproached me 'for not having the courage to blow out my brains.'"

***

BYRON'S INFLUENCE IN FRANCE.

(From W. E. Henley's "Views and Reviews: Art.")

I think it may be said that the master forces of the Romantic revival in England, and, after England, the most of Europe, were Scott and Byron. They were the vulgarizers (as it were) of its most human and popular tendencies; and it is scarce possible to exaggerate the importance of the part they bore in its evolution. In their faults

* Berlioz refers to Habeneck, who put down his bâton and took snuff at a critical moment, just before the attack of the "Tuba mirum" in the Requiem, December 5, 1837.

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and in their virtues, each was representative of one or other of the two main tendencies of his time. With his passion for what is honorably immortal in the past, his immense and vivid instinct of the picturesque, his inexhaustible humanity, his magnificent moral health, his abounding and infallible sense of the eternal varieties of life, Scott was an incarnation of chivalrous and manly duty; while Byron, with his lofty yet engaging cynicism, his passionate regard for passion, his abnormal capacity for defiance, and that overbearing and triumphant individuality which made him one of the greatest elemental forces ever felt in literature,—Byron was the lovely and tremendous and transcending genius of revolt. Each in his way became an European influence, and between them they made Romanticism in France. The men of 1830, it is true, were neither deaf to the voices nor blind to the examples of certain among their own ancestors: Ronsard, for instance, and the poets of the Pleiad, Rousseau and Saint-Simon, André Chénier and Bernardin de Saint-Pierre, Villon and Montaigne and Rabelais. But it is a principal characteristic of them that they were anxiously cosmopolitan. They quoted more languages than they knew. They were on intimate terms with all the names in the æsthetic history of the world. They boxed the compass for inspiration, and drank it in at every point upon the card: from Goethe, Schiller, Hoffmann, Heine, Iffland, Beethoven, Weber in Germany; from Dante, Titian, Rossini, Piranesi, Gozzi, Benvenuto in Italy; from Constable, Turner, Maturin, Lawrence, Shakespeare, Thomas Moore in England; from Calderon, Goya, Cervantes, the poets of the "Romancero," in Spain. But all these were later in time than Byron and Scott, or were found less potent and less moving when they came. Thus, the "Faust" of Goethe was not translated until 1823; the "Eroica" of Beethoven, whose work was long pronounced incomprehensible and impossible of execution, was only heard in 1828, the real "Freischütz" some thirteen years after;* while Macready's revelation of Shakespeare, till then (Voltaire and Ducis and the Abbé Prévost notwithstanding) not much except a monstrous and mysterious name, was contem-

*"Der Freischütz" was performed for the first time in Paris, with due consideration for Weber's music, at the Opéra, June 7, 1841. Castil-Blaze's impudent and foolish version, "Robin des Bois," was produced at the Odéon, December 7, 1824.—P. H.

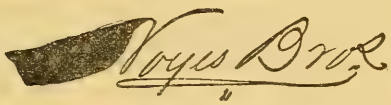
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poraneous with Habeneck's of Beethoven. Scott and Byron, on the other hand, had but to be known to be felt, and they were known almost at once. I have said that the effect of Romanticism was a revolution in the technique, the material, and the treatment of the several arts. I do not think I affirm too much in stating that, but for Scott and Byron, the revolution would have come later than it did, and would, as regards the last two, have taken a different course when it came.

. . . Nor may it be forgotten—in truth, it cannot be too constantly recalled—that Romanticism was above all an effect of youth. A characteristic of the movement—which has been called "an æsthetic barring-out"—was the extraordinary precocity of its heroes. The "Dante et Virgile" and the "Radeau de la Méduse," the "Odes et ballades" and "Hernani," "Antony" and "Henri Trois et sa cour," "Rolla" and the "Nuits," the "Symphonie fantastique" and the "Comédie de la Mort," are master-stuff of their kind, and are all the work of men not thirty years old. Now Byron is pre-eminently a young man's poet; and upon the heroic boys of 1830—greedy of emotion, intolerant of restraint, contemptuous of reticence and sobriety, sick with hatred of the platitudes of the official convention, and prepared to welcome as a return to truth and nature inventions the most extravagant and imaginings the most fantastic and far-fetched—his effect was little short of maddening. He was fully translated as early as 1819–20; and the modern element in Romanticism—that absurd and curious combination of vulgarity and terror, cynicism and passion, truculence and indecency, extreme bad-heartedness and preposterous self-sacrifice —is mainly his work. You find him in Dumas's plays, in Musset's



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verse, in the music of Berlioz, the pictures of Delacroix, the novels of George Sand. He is the origin of "Antony" and "Rolla," of "Indiana" and the "Massacre de Scio," of Berlioz's "Lélio" and Frédérick's "Macaire"; as Scott is that of "Bragelonne" and the "Croisés à Constantinople," and Michelet's delightful history.

"As regards these elements, then, Romanticism was largely an importation. As regards technique, the element of style, it was not. Of this the inspiration was native: the revolution was wrought from within. The men of 1830 were craftsmen born: they had the genius of their material. The faculty of words, sounds, colors, situations, was innate in them: their use of it is always original and sound, and it is very often of exemplary excellence. It is hard to forgive—it is impossible to overlook—the vanity, the intemperance, the mixture of underbred effrontery and sentimental affectation, by which a great deal of their achievement is spoiled. Such qualities are "most incident" to youth; and in a generation drunk with the divinity of Byron they were inevitable. Bad manners, however, are offensive at any age, and the convinced *Romantique*, as he was all too prone to make a virtue of loose morals, was all too apt to make a serious merit of unmannerliness. But good breeding and moral perfectness are not what one expects of the convinced *Romantique:* what we ask of him—what we get of him without asking—is craftsmanship, and craftsmanship of the rare, immortal type. Hugo has written a whole shelf of nonsense; but in verse, at least, his technical imagination was Shakespearian. The moral tone of "Antony" is ridiculous; but it remains the most complete and masterly expression of some essentials of drama which the century has seen. The melodic expression of (say) "Harold en Italie" and the "Messe des Morts" may, or may not, be strained and thin; but, if only his orchestration be considered, the boast of their author, "J'ai pris la musique instrumentale où Beethoven l'a laissée," is found to be neither impudent nor vain. In a sense, then, it is fitting enough that the year of "Hernani" [1830] should be accepted as a marking date in the story. If it have nothing else, assuredly "Hernani" has style; and the eternizing influence of style is such that, if all save their technical achievement were forgotten, the men of 1830 would still be remembered as great artists.

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Mme. Louise Kirkby-Lunn was born at Manchester, England, on November 8, 1873. She studied singing in Manchester with J. W. Greenwood, and later (1893–96) with Visetti at the Royal College of Music, London, where she won the All England Scholarship; also with Jacques Bouhy, of Paris. Her first appearance in London was as Margaret in a performance of Schumann's "Genoveva," given by the Royal College of Music at Drury Lane Theatre, December 6, 1893,—the first performance of the opera on any stage in England. She also sang in Delibes' "Le Roi l'a dit," when the opera was produced by the Royal College of Music at the Prince of Wales Theatre in 1894. On March 2, 1896, she created the part of Nora in Villiers Stanford's "Shamus O'Brien," produced at the Opéra-Comique, London. She then joined the Carl Rosa Opera Company. In 1897 (October 23) she created the part of Eila in Hamish MacCunn's opera, "Diarmid," produced by the Carl Rosa Company at Covent Garden Theatre. She was the Brangäne in the first performance of "Tristan and Isolde" in English (Liverpool, April 15, 1898). On May 8, 1902, as a member of the Royal Opera, Covent Garden, she appeared as Ortrud; but she had sung minor parts in the same company the season before. She has sung the chief mezzo-soprano as well as contralto parts in current repertory operas, and has also sung in oratorio and concert. In June, 1899, she married Mr. W. J. K. Pearson, of London.

She has sung in concerts given in cities of the European continent.

Her first appearance in the United States was at New York, December 26, 1902, when she sang in "The Messiah" in the afternoon and as Ortrud, in "Lohengrin," at the Metropolitan House at night.

She sang for the first time in Boston at concerts of the Boston Symphony Orchestra, January 2, 3, 1903 ("Stances de Sapho," from Gounod's "Sapho," and "Sea Slumber Song" and "Sunday at Sea," from Elgar's



"Sea Pictures"). She sang in a concert performance of "Parsifal," under the direction of B. J. Lang, in Symphony Hall (January 6, 1903). (The other chief singers were Messrs. Gerhäuser, Van Rooy, Blass, and Mühlmann.)

Her first appearance here in opera was on October 17, 1904, at the Tremont Theatre, when she took the part of Kundry in "Parsifal," performed in English by Henry W. Savage's company.

"Sea Pictures": Two Songs from a Cycle of Five for Contralto and Orchestra, Op. 37 . . . . . Edward Elgar

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

These songs were written for Clara Butt,* and were first sung by her at the Norwich Festival of 1899 (October 5).

4. WHERE CORALS LIE.

The deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the lands where corals lie.

* Mme. Clara Butt sang in Boston at a Symphony Concert, October 28, 1899, "Divinités du Styx," from Gluck's "Alceste," and "My Heart is Weary," from "Nadeshda," by Goring Thomas. She gave recitals in Association Hall, November 23 and November 28 of the same year. Born at Southwick, near Brighton, England, February 1, 1873, she sang in concert in 1889, and made her début in London, December 7, 1892, in Sullivan's "Golden Legend." She studied with Rootham at Bristol, with J. H. Blower at the Royal College of Music, London, with Bouhy at Paris, and in Berlin with Etelka Gerster. She was married to Mr. Kennerly Rumford, a baritone, June 26, 1900.

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Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.

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3. SABBATH MORNING AT SEA.

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The ship went on with solemn face;
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.

The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this sabbath day.
The sea sings round me while ye roll
Afar the hymns unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul,
Because your voice has faltered.

And though this sabbath comes to me
Without the stolèd minister,
And chanting congregation,
God's spirit shall give comfort. He
Who brooded soft on waters drear,
Creator on creation,

He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless sabbath morning,
And, on that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead's burning.

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This cycle was sung in Boston by Miss Louise Ainsworth, October 25, 1900; by Miss Lucie Tucker, February 6, 1901; and by Mr. Stephen Townsend, baritone, April 15, 1902,—in each instance with pianoforte accompaniment.

Mme. Kirkby-Lunn sang Nos. 1, "Sea Slumber," and 3, "Sabbath Morning at Sea," at a concert of the Boston Symphony Orchestra in Boston, January 3, 1903.

Miss Muriel Foster sang Nos. 2, "In Haven," 4, "Where Corals lie," and 5, "The Swimmer," at a concert of the Boston Symphony Orchestra in Boston, January 7, 1905.

"The Swan of Tuonela": Legend from the Finnish Folk-epic "Kalevala" . . . . . Jean Sibelius

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

"The Swan of Tuonela" ("Tuonelan Joutsen") is the third section of a symphonic poem, "Lemminkäinen," in four parts, Op. 22 (1. "Lemminkäinen and the Maidens"; 2. "His Stay in Tuonela"; 3. "The Swan of Tuonela"; 4. "Lemminkäinen's Homefaring").*

* Max Müller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar fron those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shahnameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenæum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow." The "Kalevala," translated from the original Finnish by W. F. Kirby, F.L.S., F.E.S., corresponding member of the Finnish Literary Society, was included in 1908 in Everyman's Library, and is therefore within the reach of all.

In 1835 Elias Lönnrot published a selection of old ballads which he had arranged as a connected poem, and gave the name "Kalevala" to it. The word means the land of Kaleva, who was the ancestor of the heroes, and does not appear in person in this poem. The first edition was in two small volumes, containing twenty-five Runos, or cantos. He afterwards rearranged the poem, and expanded it to fifty Runos. It was published in this form in 1849.



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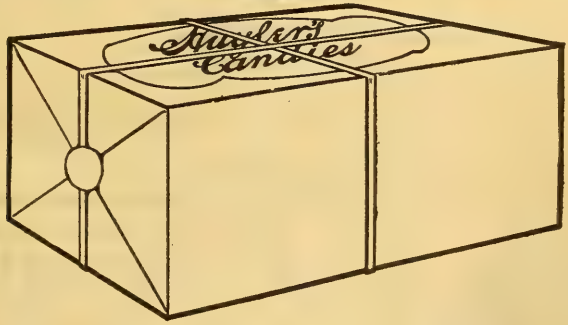
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Lemminkäinen is one of the four principal heroes of the "Kalevala." Mr. Kirby describes him as a "jovial, reckless personage, always getting into serious scrapes, from which he escapes either by his own skill in magic, or by his mother's. His love for his mother is the redeeming feature in his character. One of his names is Kaukomieli, and he is, in part, the original of Longfellow's 'Pau-Puk-Keewis.'"

Tuonela is the Finnish Hades. There is this prefatory note on a title-page of Sibelius' score: "Tuonela, the kingdom of death, the Hades of Finnish mythology, is surrounded by a broad river of black water and swift current, on which the Swan of Tuonela moves in majestic course and sings."

In the thirteenth and fourteenth Runos it is told how Lemminkäinen asks the old woman of Pohja for her daughter Pohjola. She demands that he should first accomplish certain tasks: to capture the elk of Hiisi on snow-shoes; to bridle fire-breathing steeds. Succeeding in these adventures, he is asked to shoot a swan on the river of Tuonela.

"I will only give my daughter,
Give the youthful bride you seek for,
If the river-swan you shoot me,
Shoot the great bird on the river,
There on Tuoni's murky river
In the sacred river's whirlpool,
Only at a single trial,
Using but a single arrow."

Lemminkäinen comes to the river, but a cowherd Märkähattu, old and sightless, who had long waited for him, slew him there by sending a serpent "like a reed from out the billows" through the hero's heart, and cast the body into the stream. Lemminkäinen floated on to Tuonela's dread dwelling, and the son of Tuoni cut the body into

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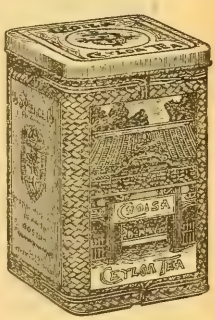
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pieces, but the hero's mother, learning of his fate, raked the water under the cataract till she found all the fragments. She joined them together, and restored her son to life by charms and magic salves, so that he could return home with her.

"The Swan of Tuonela" is scored for English horn, oboe, bass clarinet, two bassoons, four horns, three trombones, kettledrums, bass drum, harp, and the usual strings. The composition begins Andante molto sostenuto, 9-4, and is in A minor. The violins are divided into eight parts; the violas and violoncellos, into two each.

The following somewhat fanciful description in Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer" may be here quoted:

"The majestic, but intensely sad, swan-melody is heard as a solo for cor anglais, accompanied at first by muted strings and the soft roll of drums.* Now and then this melody is answered by a phrase given to first 'cello or viola, which might be interpreted as the farewell sigh of some soul passing to Tuonela. For many bars the brass is silent, until suddenly the first horn (muted) echoes a few notes of the swan-melody with the most poignant effect. Gradually the music works up to a great climax, indicated *con gran suono*, followed by a treble pianissimo, the strings playing with the back of the bow. To this accompaniment, which suggests the faint flapping of pinions, the swan's final phrases are sung. The strings return to the natural bowing and the work ends in one of the characteristic, sighing phrases for 'cello."

The second theme is given out by the strings, to a slow but rhythmed accompaniment of wood-wind, brass, and drums.

"The Swan of Tuonela" was performed for the first time at Helsingfors, and afterwards in many German cities, as at a music festival at Heidelberg where the composer conducted. It was performed in Cincinnati as early as February 7, 1903, and in Chicago as early as April 1, 1905. It has been performed in other cities of the United States.

* A roll on the bass drum.—P. H.

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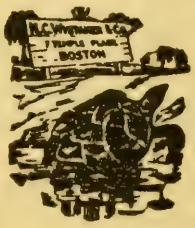
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Air, "Divinités du Styx," from "Alceste," Act I. Scene 7.

Christoph Willibald Gluck

(Born at Weidenwang, near Berching, on July 2, 1714; died at Vienna, November 15, 1787.)

"Alceste," an opera in three acts, Italian libretto by Calzabigi music by Gluck, was produced at Vienna on December 16 (not th 26th, as sometimes stated), 1767. The libretto was based on the trag edy of Euripides. Mme. Bernasconi took the part of Alceste, and Ti baldi that of Admet. The score was published in 1769, and it con tained the famous preface that expressed Gluck's views on the characte of opera and his purpose in writing "Alceste."

Bailli du Rollet, an attaché of the French embassy in Vienna at th time, became Gluck's enthusiastic friend, and was largely instru mental in opening to him the Académie de Musique in Paris. H prepared the French version of "Alceste," and departed considerabl from the Italian original, having listened to advice from Jean Jacque Rousseau.

"Alceste; tragédie-opéra" in three acts, with the French text by Baill du Rollet, was produced at the Opéra, Paris, April 23, 1776. The cas was as follows: Alceste, Rosalie Levasseur; Admète, Le Gros; Évandre Lainé; Hercule, L'Arrivée. Mmes. Allard, Peslin, Heinel, and Messrs Vestris, father and son, and the Gardel brothers were the chief dancers The air "Divinités du Styx" closes the first act.

Alceste.

(*Seule.*)

Divinités du Styx, ministres de la mort!
Je n'invoquerai point votre pitié cruelle,
J'enlève un tendre époux à son funeste sort;
Mais je vous abandonne une épouse fidèle.
Mourir pour ce qu'on aime est un trop doux effort,
Une vertu si naturelle. . . .

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Deities of the Styx, ministers of death! I will not invoke your cruel pity, I save oving husband from his disastrous fate; but I abandon a faithful wife to you. die for him we love is too sweet an effort, so natural a virtue. . . . My heart is mated with the noblest transport. I feel new strength, I go whither my love s me.

Andante, B-flat major, 2-2, interrupted by a Presto in F major, 2-4. e accompaniment is scored for two oboes, two clarinets, two bas- ns, two horns, three trombones, and the usual strings.

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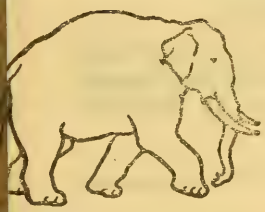
This air was sung with orchestral accompaniment at a Theodore omas concert in Boston by Mathilde Wilde, December 5, 1877.

t was sung at a concert of the Boston Symphony Orchestra in Boston, Clara Butt, October 28, 1899.

t has been sung here in concert with pianoforte accompaniment; oy Mme. Blanche Marchesi, January 18, 1899.

***

Antonia Bernasconi, born Wagele, the first to take the part of Alceste, s the step-daughter of Andrea Bernasconi (1712–84), a music cher and composer. Her mother was of an Austrian family, and father was a valet-de-chambre of the Prince of Würtemberg. tonia made her first appearance in serious opera in "Alceste." The tement made in Grove's Dictionary (revised edition)—"Bernas- i"—that she "made her first appearance at Vienna, 1764, in 'Al- te,'" is doubly incorrect; for "Alceste" was not produced until 7, and Mme. Bernasconi had already sung in comic opera and was eemed as actress and singer. Her voice was pure, flexible, and it a compass of nearly three octaves. She was renowned for the



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of her that she was probably the only one of the singers then known who was able to understand the spirit of Gluck's music and interpret it as he wished.

She afterward sang in Italian theatres, and in 1778 she appeared at London in "Demofoonte." It was then said of her that she was a correct and skilful singer and a good musician; "but her voice was not powerful and she was past her prime; she was a good actress with but an indifferent figure." In 1783 she was again at Vienna, which she made her home, and she sang several times in serious and comic operas, although she was not regularly engaged at the opera-house.

Two years before this she was in Vienna, and Mozart wrote to his father that she "would always be Bernasconi in great tragic part," but in comic opera he compared her to a princess declaiming in a marionette play. "Her singing is now so bad that no one will compose for her." He also wrote that she showed great skill in singing constantly sharp. It is possible that he never forgave her for doubting his ability at Milan when he brought out his "Mitridate" (December 26, 1770). She took the part of Aspasia, and doubted whether the boy could compose airs for her. Piqued, he wrote at once three for her, and she, astonished, was loyal to him when the cabal attempted to persuade her not to sing music by him.

***

Little is known about the birth or early life of Rosalie Levasseur, who created the part of Alceste in Paris. It is said that she was born at Valenciennes. She made her début at the Opéra as Rosalie in the small part of Zaïde in Campra's "L'Europe galante," in August, 1766. She sang under the name of Rosalie until about 1776, when she took her family name because one of the heroines in Palissot's comedy, "Les Courtisanes," was named Rosalie. Sophie Arnould said apropos of this: "This Rosalie would have done better if she had changed her face instead of her name." Miss Levasseur was described as a plain woman, ugly in fact, "but of an ugliness not without charm, thanks to a lively face lightened by big and magnificent black eyes." She began to take more important parts at the Opéra about 1768, and

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by Gluck for his Alceste. Perhaps Rosalie's powerful protector, the Comte de Mercy-Argenteau, had much to do with Gluck's choice, although the composer said that Sophie's voice was not fresh enough, and he gave Rosalie lessons, living in her house.

She created the part of Armide in Gluck's opera (1777); Angélique in Piccinni's "Roland" (1778); Iphigénie in Gluck's "Iphigénie en Tauride" (1779); Andromaque in Grétry's "Andromaque" (1780); Andromède in Philidor's "Persée" (1780); Électre in Le Moyne's "Électre" (1782); Armide in Sacchini's "Renaud" (1783). But Mme. Saint-Huberty became the brilliant star of the Opéra, and Miss Levasseur left the theatre in 1785.

***

"Alceste" was revived at the Opéra, Paris: An V. with Citoyenne Maillard; An XIII. with Mmes. Chollet and Jannard; 1825 with Mme. Branchu; 1861 with Mme. Viardot; 1866 with Miss Battu.

It was performed for the first time at the Opéra-Comique, Paris, May 30, 1904, with Mme. Félia Litvinne as Alceste, Beyle as Admète, Dufranne as the High Priest, and Allard as Hercule. The conductor was A. Luigini. The opera is now in the repertory of the Opéra-Comique.

Overture to "Euryanthe" . . . . . Carl Maria von Weber

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decam-

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eron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16–19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

But Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mrs. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given.

"The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the

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violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert led by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction and, as it seemed, with effect."

***

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12).

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The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in a battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity, and in each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain boasting, in his turn, of favors granted to him.

In Boccaccio's story Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to



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be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to Paris, summons the merchants who were present when the wager was laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know of it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mrs. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the

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experiment was tried, and it is said with success, at Berlin in the thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo, and violas soon enter beneath them with a subdued tremolo.*

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

* Wagner transcribed this passage for brass instruments in the funeral march he wrote for the arrival of Weber's body from London at Dresden (performed at Dresden, December 14, 1844). Muffled snare-drums gave the tremolo of the violas. The motives of this funeral music were from "Euryanthe," and were scored for eighty wind instruments and twenty drums. The song for male voices, "At Weber's Grave," words and music by Wagner, was sung December 14, 1844. For an interesting account of this composition see "Richard Wagner's Webertrauermarsch," by Mr. Kurt Mey, of Dresden, published in part 12 of *Die Musik* (March, 1907). An orchestral transcription of "At Weber's Grave," made by Mr. Frederick A. Stock for wind instruments, harp, and kettledrums, was played by the Theodore Thomas Orchestra at Chicago, January 6, 1906, in memory of Theodore Thomas (who died January 4, 1905).

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* * *

A life of von Weber by Georges Servières was published in 1907 at Paris, a volume, undated, in the series, "Les Musiciens Célèbres," published by "Librairie Renouard, Henri Laurens, Éditeur." Servières, after speaking of Mrs. von Chezy's foolish libretto, says: "In spite of the corrections and the revisions which the composer demanded, the piece was still absurd, and it is surprising that Mrs. von Weber, who showed such intelligence in pointing out to her husband the scenes to be discarded in the libretto of 'Der Freischütz,' did not dissuade him from the choice of this foolish poem."

Servières says of the overture: "It is perhaps the most perfect of von Weber's symphonic works. Brilliance, conciseness, contrasts of orchestral color, dramatic accent and fiery passion,—all the qualities of Weber's nature are here marked in the highest degree, and yet, aside from the chivalric theme in triplets of the first eight measures and the fugato in the strings which follows the mysterious largo, it is formed only from themes of the score. At first the virile accents of Adolar expressing his faith in Euryanthe, in the rhythm of a warlike march, then as an idea to be sung, the melodious allegro of his air, 'O Seligkeit!' all emotional in its tenderness. The three themes are then blended, interlaced, until a call repeated on a pedal-point of the dominant, with traversing and dissonant chords, prepares the modulation in B major and the vaporous theme of Emma's apparition. There is nothing more delicious, both in harmony and in orchestration, than the fifteen measures of this largo. The compact development established by von Weber on a two-voiced fugato represents the sombre weavings of the criminal couple, Lysiart and Eglantine. The crescendo leads to a tutti in which the chivalric theme seems, like a flashing sword, to cut asunder the fatal intrigue; then, with a leap from C major to E flat, it brings back, with the tonality of the overture, the themes of confidence and love which have been previously heard."

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Brahms . . . . . Symphony in C minor, No. 1

Tschaikowsky . . . Overture-Fantasia, "Romeo and Juliet"

Wagner . . . . . "Siegfried Idyl"

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PROGRAMME

Brahms . . . . . Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

Tschaikowsky . . "Romeo and Juliet," Overture-Fantasia after Shakespeare

Wagner . . . . . "A Siegfried Idyl"

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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

* * *

Just when Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces. He died November 20, 1908.

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that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau,

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January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. This Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the

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leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic Concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School, led by Joachim.

It is said that the listeners at Munich were the least appreciative; those at Carlsruhe, Mannheim, and Breslau were friendly. Dörffel wrote in the *Leipziger Nachrichten* that the symphony's effect on the audience was "the most intense that has been produced by any new symphony within our remembrance."

***

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arm; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

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"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'erdusted."

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

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The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

* * *

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bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movements open with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante,

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and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time.) The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced

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softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful

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and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon and not a hysterical poet, who wrote to Brahms in 1890: 'The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

The last performances of this symphony in Boston by the Boston Symphony Orchestra were on October 9–10, 1908, when Mr. Fiedler conducted this orchestra for the first time.

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"Romeo and Juliet," Overture-fantasia after Shakespeare.
Peter Iljitsch Tschaikowsky

(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

The "Romeo and Juliet" overture-fantasia as played to-day is by no means the work as originally conceived and produced by the composer.

Kashkin told us a few years ago about the origin of the overture, and how Tschaikowsky followed Mily Balakireff's suggestions: "This is always associated in my mind with the memory of a lovely day in May, with verdant forests and tall fir-trees, among which we three were taking a walk. Balakireff understood, to a great extent, the nature of Tschaikowsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: first, an introduction of a religious character, representative of Friar Laurence, followed by an Allegro in B minor (Balakireff suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject, in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the 'recapitulation,' in which the first theme, Allegro, appears in its original form, and the love theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakireff spoke with such

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's Life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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conviction that he at once kindled the ardor of the young composer." (Englished by Mrs. Rosa Newmarch.)

After Kashkin's Reminiscences of Tschaikowsky appeared, Modest Tschaikowsky's Life of his illustrious brother was published. I quote in the course of this article from Paul Juon's translation into German. Let us see what Modest says about the origin and early years of this overture.

The first mention of "Romeo and Juliet" is in a digression concerning the influence of Henri Litolff, the composer of the "Robespierre" and "The Girondists" overtures, over Tschaikowsky; and, if we wonder at this, it is a good thing to remember that the flamboyant Litolff was once taken most seriously by Liszt and others who were not ready to accept the claims of every new-comer. But it is not necessary for us to examine now any questions of opinion concerning real or alleged influence.

It was during the winter of 1868–69 that Tschaikowsky fell madly in love with the opera singer, Marguerite Joséphine Désirée Artôt. The story of this passion, of his eagerness to marry her, of her sudden choice of the baritone Padilla as a husband, has already been told in a Programme Book of the Boston Symphony Orchestra.* It is enough to say that in 1869 Tschaikowsky was still passionately fond of her,

* Programme Book of January 31, 1903. Mme. Artôt died April 3, 1907.

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and it was not for some years that he could even speak her name without emotion.

In August, 1869, Tschaikowsky wrote to his brother Anatole that Mily Balakireff, the head of the neo-Russian band of composers (among whom were Rimsky-Korsakoff, Borodin, César Cui), was then living at Moscow. "I must confess that his presence makes me rather uncomfortable: he obliges me to be with him the whole day, and this is a great bore. It's true he is a very good man, and he is deeply interested in me: but—I don't know why—it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakireff is still here. We meet often, and it is my firm belief that, in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same town. The narrowness of his views and the arrogance with which he holds them are especially disagreeable to me. Nevertheless, his presence has helped me in many ways." And he wrote August 30: "Balakireff went away to-day. If he was in my opinion irritating and a bore, justice compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Tschaikowsky began work on "Romeo and Juliet" toward the end of September, 1869. Balakireff kept advising him, urging him on by letter. Thus he wrote in October: "It seems to me that your inactivity comes from the fact that you do not concentrate yourself, in spite of your 'friendly hovel' of a lodging." (Yet Tschaikowsky had been working furiously on twenty-five Russian songs arranged for piano-

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forte, four hands, "in the hope of receiving money from Jurgenson," the publisher.) Balakireff went on to tell him his own manner of composition, and illustrated it by his "King Lear" overture. "You should know," he added, "that in thus planning the overture I had not as yet any determined ideas. These came later, and began to adjust themselves to the traced outlines of the forms. I believe that all this would happen in your case, if you would only first be enthusiastic over the scheme. Then arm yourself with galoshes and a walking-stick, and walk along the boulevards. Begin with the Nikitsky, let yourself be thoroughly impregnated with the plan, and I am convinced that you will have found some theme or an episode by the time you reach the Sretensky Boulevard. At this moment, while I think of you and your overture, I myself am aroused involuntarily, and I picture to myself that the overture must begin with a raging 'Allegro with sword-cuts,' something like this" (Balakireff sketched five measures, to which Tschaikowsky evidently paid little heed); "I should begin something like this. If I were to compose the overture, I should thus grow enthusiastic over this egg, and should hatch it, or I should carry about the kernel in my brain until something living and possible in this fashion were developed from it. If letters just now would exert a favorable influence over you, I should be exceedingly happy. I have some right to lay claim to this, for your letters are always a help to me." In November he wrote again in words of lively interest; he asked Tschaikowsky to send him sketches, and promised that he would say nothing about them until the overture was finished.

Tschaikowsky sent him his chief themes, and, lo, Balakireff wrote a long critical review: "The first theme does not please me at all; perhaps it will come out all right in the development, but as it now is, in its naked form, it has neither strength nor beauty, and does not

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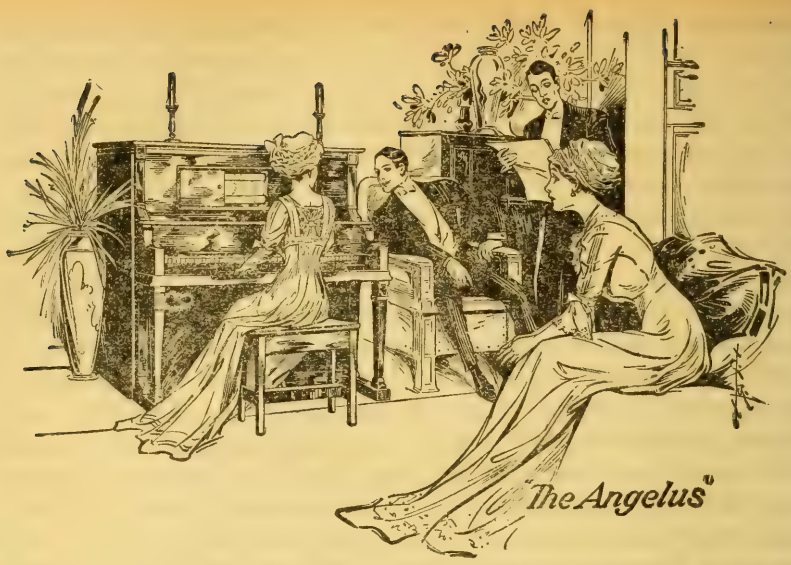
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adequately characterize Friar Laurence. Here is the place for something after the manner of a choral by Liszt ('Der nächtliche Zug,' 'Hunnenschlacht,' and 'Die heilige Elisabeth') in old Catholic style; but your theme is of a wholly different character, in the style of a quartet by Haydn, bourgeois music which awakens a strong thirst for beer. Your theme has nothing antique, nothing Catholic about it; it is much nearer the type of Gogol's 'Comrade Kunz,' who wished to cut off his nose so that he should not be obliged to pay out money for snuff. It is possible your theme will be very different in the development—and then I'll take all this back. As for the theme in B minor, it would serve as a very beautiful introduction for a theme. After the running about in C major must come something very energetic, powerful. I take it that this is really so, and that you were too lazy to write out the continuation. The first theme in D-flat major is exceedingly beautiful, only a little languishing; the second in D-flat is simply wonderful. I often play it, and I could kiss you heartily for it. There is love's ardor, sensuousness, longing, in a word, much that would be exactly to the taste of the immoral German Albrecht. I have only one criticism to make about this theme: there is too little inner, psychical love, but rather fantastical, passionate fervor, with only slight Italian tinting. Romeo and Juliet were no Persian lovers: they were Europeans. I don't know whether you understand what I wish to say—I always find a great difficulty in expression; I launch into a musical treatise, and I must take refuge in illustrative examples: the theme in A-flat major in Schumann's 'Braut von Messina' overture is a good example of a motive in which there is expression of inner love. This theme, I admit, has its weaknesses; it is morbid and too sentimental toward the end, but the ground-mood is exceedingly well caught. I await impatiently the whole score for a just view of your overture, which is full of talent. It is your best work, and your dedication of it to me pleases me mightily. This is the first piece by you which fascinates by the mass of its beauties, and in such a way that one without deliberation can call it good. It is not to be likened to the old drunken Melchisedek, who breaks into a horrible trepak * in the Arbatsky Place,

* A Russian national dance.

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from sheer misfortune. Send me the score as soon as possible. I pant to know it."

Tschaikowsky made some changes; and still Balakireff was not satisfied. He wrote February 3, 1871: "I am much pleased with the introduction, but I do not at all like the close. It is impossible for me to write explicitly about it. It would be better for you to come here, where we could talk it over. You have made something new and good in the middle section, the alternating chords on the organ-point above, a little '*à la Ruslan.*' * There is much routine in the close; the whole part after the end of the second theme (D major) is, as it were, pulled violently out of the head. The very end itself is not bad, but why these blows in the last measures? They contradict the contents of the drama, and it is coarse. Nadeshda Nikolajewna † has stricken out these chords with her pretty little hand, and would fain close her pianoforte arrangements with a pianissimo."

Nor was Balakireff content with these criticisms. He wrote: "It's a pity that you, or, rather, N. Rubinstein, was in such a hurry about the publication of the overture. Although the new introduction is far more beautiful, I had the irresistible wish to change certain passages in the overture, and not to dismiss it so quickly, in the hope of your future works. I hope that Jurgenson will not refuse to give the score of the newly revised and finally improved overture to the engraver a second time."

Tschaikowsky wrote, October 19, 1869, that the overture was com-

* After the manner of Glinka in his opera, "Ruslan und Ludmilla" (St. Petersburg, 1842).

† The wife of Rimsky-Korsakoff. In his final version Tschaikowsky himself struck out the chords.

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pleted. It was begun October 7, 1869; the sketch was finished October 19; by November 27, 1869, it was scored. In the course of the summer of 1870 it was wholly rewritten: there was a new introduction, the dead march toward the close was omitted, and the orchestration was changed in many passages.

"Balakireff and Rimsky-Korsakoff were here yesterday," Tschaikowsky wrote on January 25, 1870; "Balakireff begins to honor me more and more.* . . . My overture pleased them very much, and it also pleases me."

A day or so before the performance Tschaikowsky wrote his brother Modest: "There has already been one rehearsal. The piece does not seem to be ugly. As for the rest—that is known only to the dear Lord!"

The first performance of the overture was on March 16, 1870, at a concert of the Musical Society, Moscow. The work was not successful. Nicolas Rubinstein, who conducted, had just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested that the admirers of Rubinstein should take up a collection at the concert, so that he should not be obliged to serve out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tschaikowsky wrote to Klimenko: "My overture had no success at all here, and was wholly ignored. . . . After the concert a crowd of us supped at Gurin's restaurant. During the whole

* Tschaikowsky some years afterward wrote letters in which he defined clearly his position toward the "Cabinet" of the neo-Russian school, and also put forth his views on "national music." In a letter written to Mrs. von Meck (January 5, 1878) he described Balakireff as "the most important individuality of the circle; but he has grown mute and has done little. He has an extraordinary talent, which has been choked by various fatal circumstances. After he had made a parade of his infidelity, he suddenly turned devote. Now he is always in church, fasts, prays to all sorts of relics—and does nothing else. In spite of his extraordinary gifts, he has stirred up much mischief. It was he that ruined the early years of Rimsky-Korsakoff by persuading him that he had nothing to learn. He is the true inventor of the doctrines of this remarkable circle, in which so much undeveloped or falsely developed strength, or strength that prematurely went to waste, is found." Balakireff, born in 1836, still lives in St. Petersburg. He has not been idle of late years, but has written a symphony as well as ingenious pianoforte pieces. Among his earlier orchestral works are symphonic poems ("Tamara" and "King Lear") and overtures with Russian, Czech, and Spanish themes. His oriental fantasia, "Islamei," for pianoforte, is well known in this country, and his "Tamara" was first played by the Chicago Orchestra in 1896. His symphony in C major was played in Boston at a concert of the Boston Symphony Orchestra March 14, 1908. His symphonic poem "In Bohemia" was played in Boston at a concert of the Boston Orchestral Club Jan. 21, 1908. His overture on Three Russian Themes at a concert of the Boston Orchestral Club April 19, 1910. Balakireff died June 24, 1910.

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evening no one spoke to me a word about the overture. And yet I longed so for sympathy and recognition."

During a sojourn in Switzerland that summer Tschaikowsky made radical changes in "Romeo and Juliet." Through the assistance of N. Rubinstein and Karl Klindworth, the overture, dedicated to Mily Alexejewtisch Balakireff, was published by Bote and Bock, of Berlin, in 1871. It was soon played in German cities.

But Tschaikowsky was not satisfied with his work. He made still other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance of "Romeo and Juliet" in America was by the Philharmonic Society of New York, Carl Bergmann conductor, April 22, 1876. The first performance in Boston was by the Symphony Orchestra, February 8, 1890.

The work is scored for piccolo, two flutes, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, strings.

*
* *

The overture begins Andante non tanto, quasi moderato, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies which, according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "the burden of fate." *

* "I do not think that Romeo is designed merely as an exhibition of a man unfortunate in love. I consider him to be meant as the character of an *unlucky* man,—a man who, with the best views and fairest intentions, is perpetually so unfortunate as to fail in every aspiration, and, while exerting himself to the utmost in their behalf, to involve all whom he holds dearest in misery and ruin." This is the view of Dr. William Maginn, who contrasted Romeo, the unlucky, with Bottom, the lucky man.

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Allegro giusto, B minor, 4-4. The two households "from ancient grudge break to new mutiny." Wood-wind, horns, and strings picture the hatred and fury that find vent in street broils. There is a brilliant passage for strings, which is followed by a repetition of the strife music. Then comes the first love theme, in D-flat major (muted violas and English horn, horns in syncopated accompaniment, with strings *pizz.*). This motive is not unlike in mood, and at times in melodic structure, Tschaikowsky's famous melody, "Nur wer die Sehnsucht kennt" (Op. 6, No. 6), which was composed in December, 1869. In the "Duo from 'Romeo and Juliet,'" found among Tschaikowsky's sketches and orchestrated by S. Tanéïeff, this theme is the climax, the melodic phrase which Romeo sings to "O nuit d'extase, arrête toi, O nuit d'amour, étends ton voile noir sur nous!" ("Oh, tarry, night of ecstasy, O night of love, stretch thy dark veil over us!") Divided and muted violins, with violas *pizz.*, play most delicate and mysterious chords (D-flat major), which, in the duet above mentioned, serve as accompaniment to the amorous dialogue of Romeo and Juliet in the chamber scene. Flutes and oboes take up the first love theme.

There is a return to tumult and strife. The theme of dissension is developed at length, and the horns intone the Friar Laurence motive.

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The strife theme at last dominates in fortissimo until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins, and horns). The song grows more and more passionate until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A tremendous burst of orchestral fury, and there is a descent to the depths, until 'cellos, basses, bassoons, alone are heard; they die on low F-sharp with roll of kettledrums. Then silence.

Moderato assai, B minor, 4-4. Drum-beats, double-basses, *pizz.*, and Romeo's song arises in lamentation. Soft chords (wood-wind and horns) bring the end.

***

The overture-fantasia, "Romeo and Juliet," has been performed at these concerts February 8, 1890, February 21, 1891, April 1, 1893, April 4, 1896, January 28, 1899, March 14, 1903, April 28, 1906, April 13, 1907. It was played by the Boston Philharmonic Orchestra, Mr. Listemann conductor, November 16, 1890.

"A Siegfried Idyl" . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married

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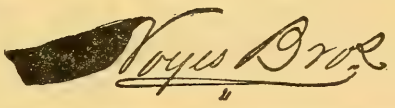
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at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife.



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It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City Orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich. The Wesendoncks were present. "The musicians were excellent," says Richter, "and the music sounded magnificently." The musicians arrived at Lucerne December 24. Wagner conducted the rehearsal that afternoon in the hall of the Hôtel du Lac. Christmas in 1870 fell on a Sunday, and early in the morning the musicians arrived at Wagner's villa in Triebschen. In order that the performance might be a complete surprise to Cosima, the desks were put quietly in position on the stairs, and the tuning was in the large kitchen. The little orchestra took its place on the stairs, Wagner, who conducted, at the top, then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and double-bass. The conductor could not see the 'cello and bass, but the performance was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Hans Richter, who also played the trumpet), one violoncello, one double-bass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter says he borrowed a trumpet for the few measures given it from a bandsman. In order not to excite the suspicion of Cosima, he went daily to practise the trumpet in the barracks, which were then empty. "These daily excursions and several trips to Zürich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly. The highly successful performance of the Idyl put an end to this misunderstanding."

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The performance began punctually at 7.30 A.M. The children called the Idyl "the stairs music." The Idyl was repeated several times in the course of the day, and in the afternoon the musicians played Beethoven's Sextet without the Variations.

The Idyl was performed at Mannheim, December 20, 1871, in private under the direction of Wagner. The Idyl was performed March 10, 1877, in the Ducal Palace at Meiningen by the Ducal Court Orchestra, March 10, 1877, and Wagner conducted. The score and parts were published in February, 1878.

Siegfried was born while the composition of the music drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

And Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—



Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame.
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süss sehnender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a più forte.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in

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the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—"O Siegfried, Herrlicher! Hort der Welt!" (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

The first performance after publication was at a Bilse concert in Berlin toward the end of February, 1878. According to Dr. Reimann the music drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

A programme of the Idyl written by Albert Heintz was published in the *Musikalisches Wochenblatt* of June 18, 1880.

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ENTR'ACTE.

SINGERS' ENGLISH.

(From the London *Times*, Jan. 28, 1911.)

The existence of so remarkable a linguistic product as "singers' English" does not seem to be fully realized, and much less understood, by musicians in this country. The modern tradition, which deliberately alters some of our most characteristic vowels, and insists upon a "rolling r" in places where it is heard no longer in our language, is recognized by the multitude without thought or question as the usual thing. Some even believe that it is not possible to retain the true character of English words when set to music, and that to suit the convenience of singers, as well as the exigencies of musical notes, certain alterations and modifications have been ordained as unavoidable and even desirable. Others are so well accustomed to neither hearing nor understanding the words of vocal music that the question of how far the language of singers may differ from ordinary speech is to them a matter of little consequence.

At the present time, when so much is being said about the opera, and especially about opera in English, it is worth calling attention to the fact that, except in the mouths of the comedians, the true English language is not now heard upon the operatic stage, and very rarely in recognized English singing of any kind. Startling and sweeping as this assertion may appear, its truth will at once become obvious to any one who will take the trouble to make an English singer speak his words in exactly the same manner in which he generally sings them.

The dialect itself is well worth a little study, if only to prove the nature of its origin and to corroborate the recent history of singing teaching in England. The most distinctly linguistic variations are the following:—

1. The light "ā" as in "hand" is changed to "ah."
2. The soft-sounding "ô" as in "love" is changed to the short "ŏ" as in "of."
3. The vowel sounds associated with "r" in "er," "or," "ir," "ur," are altered variously in sounding the "r."

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4. The short "ĭ" as in "hit," which forms the first part of the sound in "here," is changed to "ee,"—*e.g.*, "hee-rr."

5. The bright-sounding "i" as in "high" is broadened to "ah-ee."

6. The rolling "r" is introduced before other consonants and at the end of words, contrary to English custom.

7. All the consonants are generally weak, especially those which are aspirated,—"h," "f," "th," "s."

There are many other exaggerated vowel changes heard far too often, especially in the upper and lower notes of the vocal compass; but they belong less to the singers' language than to bad singing in general, and are shared with singers of all languages who cannot maintain the character of their vowels throughout a phrase. Those who are familiar with the analysis of vowel sounds in the Resonator scale will notice at once that the characteristically English sounds in the middle section of the scale are those which suffer most. They are undoubtedly more delicate in their constitution than the more universal vowels. But what is more significant to us is the fact that the particular vowel sounds which are changed are those which do not occur in the Italian language.

All the above linguistic changes which have been introduced into our language—banishing some of our particular vowel sounds, modifying others, rolling our "r's" when we have dropped them, and weakening our consonants generally—indicate an obvious attempt to bring it nearer to the Italian habit of speech. The process may have made it more convenient for the Italian masters to teach us how to sing,—a privilege they have enjoyed for centuries, doubtless to our mutual advantage,—but, nevertheless, the changing of a few vowel characters has probably had a much more far-reaching effect upon English singing than would be generally imagined. It implies a wrong principle, which the Italians themselves would not tolerate in their own language. The traditional

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saying of Pacchierotti in the eighteenth century—*Chi sa parlare e respirare sa cantare*—has become doubly important since the intellectual advance of the Romantic period in other countries raised the art of song to a higher literary level. There can be no doubt now that the influence which made changes in the sounds of our language has tended to demoralize the art of English singing. It has lowered the words in the estimation of the singer, the composer, the author, and the public, as well as the general standard of performance, composition, and criticism. This heavy indictment is not brought against our foreign masters themselves, but against the mistaken principle which underlies their tradition. For it must be understood that an Italian tradition which does not produce the English language in English singing in the same way that it might produce the Italian language in Italian singing is, for us at least, a failure.

It is not pretended that the only fault to be found with English singing is the mispronunciation of certain words. But the principle of altering the character of a vowel, or any sound of language, from what would be considered the best possible in English speech is contrary to every natural phonological law and fatal to the singer's sense of expression in words. To deprive a singer of the freedom he must have to express himself in his own form of language is as opposed to the old Italian tradition as it is to all that is rational in the production of vocal sound. Moreover, it leads insidiously to the obscuration of words and to most of the particular technical defects which form the ground of our complaint against English singing.

Fortunately, owing to the advance of the practical science of phonology, there are fewer secrets connected with the voice than there used to be, and we no longer depend entirely upon what may be handed down to us of an old and often unauthenticated tradition. In the light of modern knowledge it may truly be said that, since the real principles of vocal sound are now fairly well understood, it only remains to apply them practically to the best possible form of English speech in order to lay the foundation of a proper school of English singing. There is, at all events, a reasonable hope of such a thing in the future; but, to

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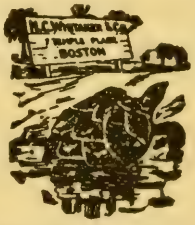
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make way for it, this sense-destroying absurdity called "Singers' English" must be entirely abolished.

Nothing official has taken place in England as yet with regard to "the best possible form of English speech." It is still undefined. But there are a great many educated people who know it and use it, and readily recognize it on the stage and in public speaking. Slight variations are always permissible, but it cannot be denied that there is a language which may be regarded as free from local peculiarities or anything approaching dialect, which is in common use among cultivated people in London and elsewhere, and that this language is as capable of being reproduced in conjunction with music in the form of song as faithfully as any other European tongue. Indeed, in other countries, such as Italy, France, Austria, and Germany, the public will not listen to singing in which they hear the notes only or in which their proper language is distorted beyond recognition. To an English audience it would be quite a new sensation to follow the meaning of the text without a book of words, as is the common practice abroad; and, until that actually happens, it does not seem to be likely that opera can be included among our national tastes, nor will the standard of English song and singing be anywhere but on a low level.

MISPRONUNCIATION IN SINGING.

(From the London *Times*, February 4, 1911.)

The mispronunciation of the language in singing, which we have called singers' English, is not a mere matter of taste or of individual defect or of general slovenliness, but a much more serious evil which does not seem to be recognized. It is based on a radical misconception of the nature and function of singing, and it is systematically imparted to pupils and students as part of their training. In other words, a practice which negatives the very purpose of song is regarded as a necessary part of it. And this is a recent thing. Mr. Anstice, in a letter which we published on Wednesday, has reminded us that Sims Reeves never used singers' English himself or allowed his pupils to use it, nor did any of the great artists of his generation and the next to it.

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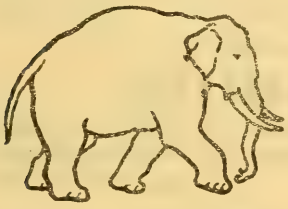
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Some remain to prove it. There are, for instance, Mme. Patti and Sir Charles Santley: their diction is always pure and straightforward. They do not roll their "r's" and distort the vowel sounds in the modern fashion. Sir Charles Santley has asked many hundreds of times why the people imagine a vain thing, but it has never occurred to him that they "imahgine a veen theeng," which is as near to the current pronunciation as spelling can get. Individual singers may have taken liberties here and there with some particular vowel falling on a particular note, but that was because it presented a special difficulty to them. Sopranos, for instance, generally find it difficult to produce certain vowels near the top of their register; and, when the tissues lose their elasticity with the lapse of years, all singers are liable to some trouble of the kind, which they have to evade. In his later years Mario used to take great liberties with the words in high passages. But alterations made on that ground are compulsory, not intentional, and are entirely different from the deliberate practice of mispronouncing words on principle. That is wholly modern. The old ideal was an equal mastery of all vowels in every part of the voice and the most natural enunciation possible. It is still the ideal in other languages. The most accomplished and effective singers are those who most nearly realize it.

That this is the true ideal becomes at once apparent when we recognize the proper function of singing. The singer is saying something to the listeners, is interpreting to them the words of the poet, the dramatist, or the sacred writer, but in tones more expressive than ordinary speech. Singing is speaking enlarged or magnified. The ordinary spoken sounds are magnified in three ways; namely, in regard to (1) extension, (2) intensity, (3) inflection. That is to say, they are more sustained, louder, and more varied in pitch. This is the rule, though the modification may also take place in the opposite direction in regard to all three characters. Thus the sounds may be shorter and more rapidly emitted than with ordinary speech, as in *buffo* or patter songs: they may be softer, as in the use of the *mezza voce;* and they may be less inflected, as in monotone passages. All these variations in both directions have their proper application; but the object of all of them is



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to heighten expression. The same meaning is expressed as in speech, but expressed more powerfully by means of the changes indicated. Consequently, the sounds themselves, the words which embody the meaning, remain the same. They may be more prolonged, louder, and extended over a wider range of pitch, but their character and formation is the same as in speech. This may be very easily tested by uttering any word on a given note, first in a whisper, then with the ordinary spoken voice, and gradually prolonging the sound until it becomes singing, with variations of loudness and softness introduced at will. The quality of the sound is the same all through, and it is formed in exactly the same manner. That is the real meaning of Pacchierotti's saying about speaking and breathing. He did not mean that some peculiar and unnatural way of speaking and breathing must be learned and then the learner would know how to sing, but that singing is merely an extension of the natural action of the organs in speaking and breathing. It may be perfected by practice, but should not be altered in character.

Singers who have something to say to their audience, who feel the words they are uttering and realize the intensified expression given to them by the musical form, who desire to convey this meaning to others in the fullest measure at their command, instinctively adopt a natural diction and make the words as clear as possible. That is real singing, and that alone: it is sincere, the expression of feeling, and a true art. It reaches the greatest perfection when it is exercised with the aid of exceptional gifts, but it is not dependent on them. Moderate voices, when so used, will give more pleasure than fine ones that utter a series of sounds, but say nothing intelligible. The effect of simple diction, heightened by beauty, power, and control of voice, is extraordinary. Sims Reeves could utter the simplest phrases in a way that modern English singers and audiences have no conception of: the words dropped out as if they were spoken, but with a dramatic effect of astonishing force. Nothing could be simpler either in words or sequence of notes than "The night was drear and dark" in "The Bay of Biscay," and he used to drop the words out in the most natural way, but with an intensity of meaning that conjured up the whole scene,—the dark night, the laboring ship, and the heaving sea; and in "Samson" the exclamation

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"Total eclipse!" uttered with the utmost simplicity on three descending notes, was made to convey the whole tragedy of blindness. Braham had the same power. A musician has left on record the impression made by that great singer's enunciation of a perfectly simple phrase. He was taken as a boy to hear "Israel in Egypt." The performance had begun when they entered the room, and he saw on the platform a little man in a scratch wig take a tremendously deep breath and say, "He turned their waters into blood" with such overwhelming expression that the whole miracle seemed to pass before his eyes. That is singing in its highest form, and it is attainable only by a perfectly direct and unaffected enunciation of the words.

The conception of singing which lies at the bottom of intentional mispronunciation starts from an opposite point of view. It regards sound, not sense, as the ultimate object. According to it the singer's function is not to say something to the listeners, not to interpret a meaning, but to make an extraordinary sound, which may mean nothing. This notion of singing is very wide-spread. A vast number of people desire to sing, and they start with the idea that the essence of it is to make some unnatural sort of sound, for which it is necessary to take an unnatural attitude, contort their features, and distort their vocal organs. The first thing they ought to be taught is that this is all wrong, and that the position of the body and the emission of the voice should be as unconstrained and natural as possible. They are, indeed, often told so; but, unfortunately, the false idea with which they started is confirmed by all the would-be scientific "methods," the theories of "production," and the anatomical details with which many "professors" of singing love to impress their pupils. All these modern tricks direct attention to the pupil's own person, foster self-consciousness, and confirm the belief that singing cannot be accomplished without some unnatural proceedings. Into this scheme mispronunciation readily falls. Learners feel that they are really getting on when they alter the vowel sounds; and so they are, in the wrong direction. They take to it the more readily because it is exceedingly easy. Any fool can roll an "r" and turn "a" into "ah"; and to feel that they are becoming accomplished singers without any trouble is agreeable.

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Mr. Rowland Briant, whose letter we published yesterday, defends the practice to a certain extent. He says that it is impossible to sustain sound on the short vowels, and he instances the difficulty of the double and triple vowels of which we have so many in English. The latter difficulty also occurs in Italian, though not to the same extent, and the double sounds when sustained are not enunciated exactly as in speaking; but good singers come very near it. As for the short vowels, they usually occur in particles and unimportant words on which composers who know their business do not place emphasis. We have, however, admitted that individual singers have difficulties with particular vowels and particular notes. This does not touch the real point at issue, which is the aim. Mr. Briant apparently does not consider mispronunciation desirable or meritorious, but regards it as an unavoidable evil, whereas the practice we deprecate is deliberate distortion as a regular thing for its own sake without any necessity.

This practice has become general among professional singers in recent years. It is not followed by a few intellectual and artistic singers any more than by the older ones whom we have mentioned; but it is almost universal among the rest, not excluding many leading platform artists, and it is carried to extravagant lengths. The "r" is so rolled that such a word as "Lord," which occurs very frequently in oratorio, becomes "Lorrud" in two syllables, and hardly any vowel sound is left alone. Affectation is brought to a fine art, and is made to cover real vocal deficiencies. The moving force behind this deplorable per-

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version is obscure. It does not seem to be of foreign origin. On the contrary, singers trained abroad are conspicuously freer from it than those turned out by the musical schools at home; and the few foreign singers who use English have never been guilty of it. In former days Mme. Titiens, Mme. Nilsson, and Mme. Trebelli all sang English with great purity: their singing of oratorio was irreproachable in style, and in point of means they belonged to a different class from the present. They had complete mastery of the music, which presented no difficulty to them. The same may be said of Agnesi, an operatic baritone of the first class, who used to sing at the Handel Festival. In recent years M. Maurel has sung a few English songs, though he does not speak the language, with a perfectly correct enunciation in which every word is as audible as if it were spoken. Our native users of singers' English are, on the contrary, absolutely unintelligible. In the standard oratorios it is of less consequence than in unfamiliar works, though the glaring affectation takes all sincerity and consequently all emotional value out of their rendering; and English platform songs have for the most part so little meaning that the loss can be borne. But in opera, and particularly modern opera, the obscuration of sense is a grave drawback. And we gain nothing in return. It is impossible to claim for the new style superior tone, power, or control when most of its exponents cannot sing trying numbers, such as "Hear ye, Israel," or "The enemy said," but only "get through" them with perceptible difficulty and without any of the fire, volume, ease, reserve power, and mastery which are needed to give them due effect.

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Overture to Goldoni's Comedy, "Le Baruffe Chiozzotte," Op. 32

Leone Sinigaglia

(Born at Turin on August 14, 1868; still living.)

This overture was possibly suggested by the celebration of the two hundredth anniversary of Carlo Goldoni's birth (February 25, 1707, at Venice). The overture was performed for the first time in the spring of 1907 at a symphonic concert at La Scala, Milan, led by Arturo Toscanini. The score was published in 1908. Arrangements of it for pianoforte solo duet, made by Ernesto Consolo, were published at the same time.

"Le Baruffe Chiozzotte" is the title of a comedy written by Goldoni in 1760. It may be translated into English "The Squabbles of the People of Chiozza." This little fishing village is a few miles from Venice. The story of the comedy is simple. Fishermen basket the fish which they have caught, and the women sit in the main street, knit lace, and chatter. Suddenly there is angry confusion, for a quarrel arises. There are shrieks and blows. The street is opposite the beach, and the fishermen rush to take part in the row. The lovers, Lucietta and Tita Nane, take sides, and abuse each other. At last the magistrate arrives and makes peace. He calls for food and wine, and there is fiddling, there is dancing.

An opera in two acts, "Le Baruffe Chiozzotte," music by Tommaso Benvenuti, was produced at Florence, January 31, 1895.

Sinigaglia's overture is supposed to portray the general character of the comedy. The overture, dedicated to the composer's sister Alina, is

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The first performances of this overture in the United States were by the Theodore Thomas Orchestra at Chicago, December 11, 12, 1908.

***

Sinigaglia from the beginning devoted himself to composition. His first teacher was Giovanni Bolzoni, director of the Conservatory of Music at Turin, and he continued his studies at Vienna with Dr.

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Sinigaglia's Concert Étude, Op. 5, was played in Boston by the Kneisel Quartet, January 9, 1906. The Quartet in D major was produced at a concert of the Flonzaley Quartet, January 21, 1908. The Rapsodia piemontese has been played in Boston, by Mr. Kreisler, February 1, 1908 (with pianoforte accompaniment).

* Serato was born at Bologna, Italy, February 7, 1877. His father was a violinist and a professor in the Bologna Conservatory. The son studied the violin with Federigo Sarti, and began to play in public at an early age. In 1895 he played in Berlin with success, and thus won a reputation in Germany.

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SATURDAY EVENING, MARCH 18, at 8 o'clock

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R. Strauss . . . . . Tone-poem, "Macbeth," Op. 23
(First time in Boston)

G. Fauré . . . . . Suite, "Pelléas et Mélisande"

Goldmark . . . . . Overture, "Sakuntala"

Beethoven . . . . . Symphony in C minor, No. 5

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



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Strauss . . . "Macbeth," Tone-poem for full Orchestra (After Shakespeare's drama), Op. 23
First time in Boston

Fauré . . "Pelleas and Melisande," Suite from Stage Music to Maeterlinck's tragedy, Op. 80

I. Prelude: Quasi adagio.
II. "The Spinning Woman"; Andantino quasi allegretto.
III. Molto Adagio.

Goldmark . . . . . Overture to "Sakuntala," Op. 13

Beethoven . . . . . Symphony in C minor, No. 5, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

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"MACBETH": TONE POEM FOR FULL ORCHESTRA (AFTER SHAKESPEARE'S DRAMA), OP. 23 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg,—Berlin.)

"Macbeth" was composed at Munich in 1886–87, when Strauss had returned from his Italian journey to take the place of assistant conductor at Munich under Hermann Levi and Franz Fischer. The tone poem was revised at Weimar in 1890. Although Strauss' "Don Juan" bears an earlier opus number (20), it was composed after "Macbeth,"—in 1887–88 at Munich.

In the original version "Macbeth" ended in D major with Macduff's triumphal march. Hans von Bülow objected to this ending, and said that, while an "Egmont" overture might well end with Egmont's victorious march, a "Macbeth" composition should not at the end glorify the triumph of Macduff. Strauss thereupon changed the ending and made certain changes in the first sketch in the development.

The first performance of "Macbeth" was in the Grand Ducal Court Theatre at Weimar, October 13, 1890, at the first subscription concert of the season. Strauss conducted from manuscript. The second performance was at a Philharmonic concert in Berlin, February 29, 1892, when Strauss conducted.

The first performances in the United States were by the Chicago Orchestra, led by Theodore Thomas in Chicago, October 25–26, 1901. "Macbeth" was performed again in Chicago, October 12–13, 1906.

The score and parts were published at Munich in August, 1891.

"Macbeth" is dedicated to "my highly honored and dear friend Alexander Ritter."* It is scored for three flutes (one interchangeable

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to

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with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, bass trumpet, three trombones, bass tuba, a set of three kettledrums, bass drum, side-drum, cymbals, tam-tam, and the usual strings.
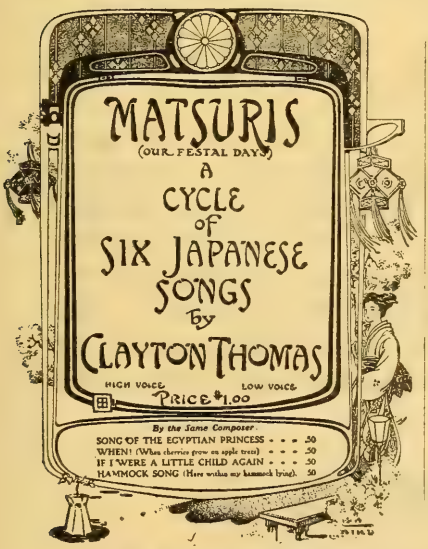
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Ritter exerted a great influence over Strauss, who said of him in a conversation published in the *Musical Times* (London): "Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and

the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris, and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A Life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss. "Before I knew Ritter," said Strauss, "I had been brought up in a severely classical school. I had been nourished exclusively on Haydn, Mozart, and Beethoven; and then I became acquainted with Mendelssohn, Chopin, Schumann, and Brahms. It is only through Ritter that I came to understand Liszt and Wagner."

***

Strauss' tone poem is a delineation of the character of Macbeth. There is no programme. The chief theme, however, has been marked by the composer "Macbeth," and over another theme Strauss has written a quotation from Lady Macbeth's first soliloquy. The friends of Strauss assure us that there is no attempt to tell in music the story of Shakespeare's tragedy; there is no motive for the weird sisters, Banquo, Macduff, Duncan; no music for apparitions or sleep-walking. Dr. Arthur Seidl has written: "As in 'Don Juan' the composer expresses, with the utmost precision, the intoxication of enjoyment which leads to disgust and satiety, so in 'Macbeth' his subject is the madness of relentless cruelty. He strives to depict, in tones, the demonic horror of this terrible character; no color is too crude for his purpose—no

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manner of expression too harsh. Those who admire a creative impulse of elemental strength and complete independence will know how to appreciate at its true value the genius of this strong, ruthless, incisive piece of poetry in tones." "Macbeth" concerns itself "more with inner processes than outer events, is in fact—though it is 'after Shakespeare's Drama'—psychological and not narrative."

Nevertheless, Mr. Hermann Teibler has written a little pamphlet, published as No. 210 of "Der Musikführer" (Leipsic), and it describes minutely the various sections with their æsthetic significance.

"Macbeth" begins Allegro un poco. The signature is D minor, but the opening measures are in A with the use of only the tonic and the fifth. At the sixth measure with the announcement of the chief theme, which Strauss marked "Macbeth," the tonality, D minor, is established. The progression of quarter-notes for the horns and the leaps for strings, clarinets, and oboes, are thought to represent respectively Macbeth's "heroic determination and his cruelty." A new motive for basses, bass clarinet, and bassoons is "characteristic of soul-torturing conflict, 'letting "I dare not" wait upon I would.'" This motive is interrupted by the Macbeth motive, and after a climax the section ends with the Macbeth theme played softly by the trumpets.

Lady Macbeth is then introduced, and Strauss has written in his score the following quotation (Act I. Scene 5):—

> Hie thee hither,
> That I may pour my spirits in thine ear,
> And chastise with the valor of my tongue
> All that impedes thee from the golden round
> Which Fate and metaphysical* aid doth seem
> To have thee crown'd withal.

Her theme is for flutes and clarinets. According to London commentators, when the Richard Strauss Festival was held in that city June 3–9,

* Metaphysical here means, that is above or goes beyond the laws of nature; supernatural: as in Marlowe's "Tamburlaine the Great":—

> The essentiall fourme of Marble stone,
> Tempered by science metaphisicall,
> And Spels of magicke from the mouthes of spirits.

See also Emerson in his essay on Goethe: "The lurking demons sat to him, and the metaphysical elements took form."

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1903, Strauss "does not conceive of her as a virago with no instinct but that of cruelty; of the 'undaunted mettle' of one who 'should bring forth men-children only,' there is but little trace; it is rather a coldly-cruel and subtly-calculating character, yet capable of great tenderness, which he seems to be depicting." Her influence grows in the music and gains in prominence. A significant rhythmical figure enters, and is used a good deal throughout.

A new theme comes after a pause on a gentle drum-roll. This is "typical of the love of Macbeth for his queen." The melody is at first given to violins and flutes, accompanied by arpeggios for violas and pizzicati notes for the other strings. Lady Macbeth's theme harmonically changed now expresses tenderness and is played by the wood-wind instruments. The sinister and self-torturing motive enters for a moment (bass clarinet and double-bassoon), but the love music becomes more intense and the Lady Macbeth motive is wildly sounded.

The tempo changes from Allegro un poco maestoso to Furioso with a frenzied use of the foregoing thematic material. There is turmoil, "to show how amid all conflicts it is love for Lady Macbeth that overmasters every other passion—how her promptings drown the voice of conscience—till with figures, as of derision, in the flutes, we come to a Presto expressive of wildest terror: Macbeth has 'supped full of horrors.'"

The second part of the work begins moderato maestoso. "Macbeth's resolution is now confirmed by success and his conscience is stifled." His typical theme is now transformed and used in a stately march movement, B-flat major, 3-4, which is developed at some length. The

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Lady Macbeth motive adds color. There is a climax, and a new theme appears. Some say it indicates "new elements of weakness in Macbeth's nature"; others are sure that it expresses the influence of his wife victorious over his conscience.

Tempo Primo. The Macbeth motive is changed as the character of Macbeth himself is now different. The music is "uncanny." The motive of "weakness" is more and more prominent. The Macbeth theme (A-flat) is now given to the trumpets, with wild figures for violins, but again there is irresolution, despondency.

Furioso. There is a portrayal of fierce energy, the bravery of desperation. The tumult dies into a Poco allargando, which leads to the final Molto tranquillo. There is a new version of the "weakness" theme. The self-torturing motive dies in the muted strings. There is a peaceful version of Macbeth's theme (wood-wind): "an ending full of noble dignity, as though bidding us remember only 'Bellona's bridegroom' and forget the tyrant and the assassin."

Thus have commentators "explained" this tone-poem. It should be remembered that Strauss contented himself with naming one theme and inserting a quotation from the tragedy over another.

***

There are allusions to Strauss' "Macbeth" in the letters of von Bülow. He wrote to Spitzweg in 1888 that he should see to the publication of Strauss' beautiful cadenzas to Mozart's concerto in C minor. "They could be bought, and such trifles lead to the popularization of a composer more than any Macbethian witches'-kitchen-boil-

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ings and steamings." In March, 1891, he expressed doubts about "Macbeth" to Spitzweg and quoted Goethe with approval and an addition:—

> In wenig Jahren wird es anders sein:
> Wenn sich der Most auch ganz absurd geberdet,
> (N.B. zu stark)
> Es gibt zuletzt doch noch 'nen Wein,*

and added that there was "very palatable Bacchus" in the Symphony in F minor, before the present ferment. "Let us wait, if it be that we have time. In the mean time the witches' servant does not seem to me as important as the sorcerer." In November of the same year he thought more favorably of a performance, and in Berlin, on February 28, 1892, he wrote to Spitzweg: "The success of 'Macbeth' this afternoon was colossal. Strauss was called out noisily four times. The work also sounded overwhelming. Never has the composer experienced here such a reception. A surprise for us all, and ground for congratulation on both sides. Go hang yourself because you were not here." And von Bülow wrote to his wife the day before: "'Macbeth' is for the most part mad and deafening, but full of genius *in summo grado*." Two days later he wrote to her in French: "Think of it: 'Macbeth' was an enormous success. There was an enormous amount of electricity in the air (I was about to say — of '93)."

***

The story of von Bülow's relationship with Strauss is an interesting one. It is often stated that von Bülow "recognized Strauss' genius" at the very beginning. The statement is erroneous. Von Bülow wrote to Eugen Spitzweg, October 22, 1881: "The pianoforte pieces of R. Str[auss] have thoroughly displeased me—unripe and would-be wise. In comparison with him in the matter of fancy Lachner is a Chopin. I miss all youthfulness in the invention. No Genius according to my innermost conviction, but at the best a talent. . . . I do not force this opinion on any one, I only answer your question." In 1882 he alluded to him slightingly, in praise of Philipp Wolfrum, as "the green

* "In a few years it will be otherwise: if the must has the appearance of being wholly absurd, it still turns out at last to be wine."

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young Strauss"; and in 1884 as "Johann Wagner," though he admitted that Strauss' horn concerto pleased him, if the "old-fashioned" *tutti* were shortened or more highly flavored.

Early in May, 1885, von Bülow wrote to Spitzweg, and asked him whether "Richard II" would conduct the Meiningen orchestra "gratis, temporarily, for the sake of his education, as a practical musician," during his absence in the east and west, and also "exercise the Singing Society."

Strauss went to Meiningen, and on October 17, 1885, von Bülow wrote to Hermann Wolff, the celebrated concert agent, that Strauss' symphony (F minor) was "a very important, original, formally ripe work, and he is a born conductor." He praised him as a "first rate* force." "Up to this time he had never conducted; and also never played the piano in public—but he made a success with Mozart's concerto, as with everything else, the first time." He described Strauss' cadenzas to this concerto, in C minor, as "beautiful." He wrote again: "Strauss—a man of gold. Symphony a famous one. His debut as pianist and conductor was really a stupefying one. If he has the inclination, he can be my immediate successor with the approval of the Duke. Brahms spoke most warmly of him—a rare thing." Yet a story has recently been published that Brahms, hearing the symphony of Strauss, advised him to study simple music, four part songs, Vienna waltzes, etc.

Let us pass on to the year 1887 when in May von Bülow accepted the dedication of "Aus Italien" with an enthusiasm equal, as he said, to the aversion which he generally felt when a similar proposition was made to him. In August of the same year he wrote to Spitzweg that he had great confidence in Strauss' character and talent: "I think you will always rejoice in the fact that you launched him"; but he hesitated about bringing out the Fantasia, although he was as much interested artistically in it as though it were a new work by Brahms. "The orchestra is his domain; no one will dispute that." Nevertheless, von Bülow doubted whether the Philharmonic orchestra

* These two words are in English in the original letter.

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of Berlin could do justice to the work after three rehearsals on account of "the great technical difficulties." In the same spirit he wrote to Wolff that he would produce the work if Kogel would conduct "separate rehearsals" before he came. He wrote to Ritter, December 30, 1887: "I look forward to the performance led by the composer the 23d in Berlin," and again he spoke of "the colossal difficulties" of the performance.

In 1891 von Bülow thanked God that Strauss had recovered from sickness. "He has a great future before him, he deserves to live." In 1893 von Bülow, knowing that he would not live long, wrote: "Would to God that I could again be capable of following the development of his genius. After him [Brahms] he is by far the richest individuality. Praise to thee for having discovered and first recognized it."

Early in 1894 von Bülow, thinking that the climate of Egypt would restore him, was visited by Strauss, who gave him courage for the journey.

And yet in 1887 von Bülow wrote to Alexander Ritter that he was not wholly clear about "Aus Italien," that he should not like to pronounce upon its worth, although the music as a whole and in detail made a great impression on him. "Does age make me a reactionary to this extent? I think that the inspired composer has gone to the utmost limits of tonal possibility (in the region of beauty), has even overstepped them without compelling necessity." But von Bülow then knew the work only by reading the score; he had not heard it. In the same letter he characterized Strauss as a "phœnix."

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"Pelléas and Mélisande," Orchestral Suite, Op. 80, taken from the Stage Music to Maeterlinck's Play . . Gabriel Fauré

(Born at Pamiers (Ariège), France, May 13, 1845; now living at Paris.)

Maurice Maeterlinck's "Pelléas et Mélisande" was published in 1892. When it was played for the first time in Paris,—at the Bouffes Parisiens, May 17, 1893,*—there was no incidental music. Fauré's music was written for the performance in English given by Mrs. Patrick Campbell in London, June 21, 1898. This music was played here in Boston at the performance given by Mrs. Patrick Campbell and her company at the Boston Theatre, April 12, 1902, when the cast was as follows: Arkel, Daniel McCarthy; Golaud, G. S. Titheradge; Melisande, Mrs. Patrick Campbell; Queen Genevieve, Mrs. Theodore Wright; Pelleas, Herbert Waring; Yniold, Alethea Burroughs; the Doctor, Gilbert Trent; an old servant, George Arliss. The English translation was by J. W. Mackall.

The suite, arranged by Fauré from his incidental music, was first played at a Lamoureux concert in Paris, February 3, 1901. The first performance in London was at a Promenade Concert, Mr. H. J. Wood conductor, September 18, 1902. The suite was first played in Boston at a concert of the New England Conservatory Orchestra, March 8, 1904. It was played at concerts of the Boston Symphony Orchestra in Boston, December 17, 1904, and December 2, 1905. Mr. Vincent d'Indy conducted at the latter concert. The suite was played by the Boston Opera House Orchestra at the Opera House on February 28, 1911, when Mr. Caplet conducted.

The story of Maeterlinck's tragedy is a simple one. The gray-bearded Golaud, brother of young Pelleas and grandson of old Arkel, king of

* The cast was as follows: Arkel, Émile Raymond; Golaud, Lugné-Poë; Mélisande, Miss Meuris; Geneviève, Miss Camée; Pelléas, Miss Marie Aubry; Little Yniold, Miss Georgette Loyer.

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Allemonde, was a-wandering in the forest, hunting a boar. He came upon a young girl weeping by a spring; she was beautiful and mysterious. She would not tell her age, she would not name her country. Her clothing was that of a princess, but it was torn; her crown had fallen into the water. Golaud questioned her, and she wept afresh. He took her to the dismal castle, where he lived with old Arkel and with his mother, Genevieve, and with his little son, Yniold, for Golaud had been married and his wife was dead. Six months went by and Golaud wedded Melisande. Pelleas came to the castle, and soon he and Melisande loved each other, at first with a timid love; but, as Pelleas determined to go away, the lovers met for the last time in the park at night. Golaud had long had his suspicions. He had warned Pelleas by showing him the depths that smelled of death in the castle vaults; he had employed the little Yniold as an unconscious spy. Finding his brother and Melisande alone in the park so late at night, he killed him and wounded her. The wound was a slight one; "a bird would not die of it," the physician said; but Melisande could not live; "she was born without cause—to die; and she dies without cause." Melisande in her sick-room gave birth to a little girl; but Golaud had but one thought: Were Pelleas and Melisande guilty toward him? He questioned the dying woman, but, though she assured him of her innocence, his soul was not quieted. Such is the motive of this play in which weak and shadowy mortals in some unknown land are represented as oppressed by dark and malevolent powers. No wonder that, to quote from Alfred Bruneau, "the idea of fatality, of death, on which all the pieces of Maeterlinck are based, the atmosphere of sorrowful legend which enwraps them as in a great veil of crape, that which is distant and enigmatical in them, their vague personages, poor kings, poor people, poor inhabitants of unnamed lands whom fate leads by the hand in the mist of the irreparable, the resigned, naïve, gentle, or solemn conversation of these passive unfortunates—all this suited in a most exact manner the temperament of Claude Debussy." One might add "and that of Gabriel Fauré."

The suite, arranged from Fauré's stage music, is in three movements.

The first is the prelude to the play. Quasi adagio, G major, 3-4.

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The second movement, "Fileuse" ("The Spinner"), is the second entr'acte. The stage direction for the first scene of act iii. is as follows: "A room in the castle. Pelleas and Melisande are discovered. Melisande is spinning with a distaff at the back of the room." Andantino, quasi allegretto, G major, 3-4. The spinning figure is in the first violins; plaintive melodies in wood-wind instruments. G minor; spinning figure in second violins and violas; again a plaintive solo use of wind instruments and a like use of the first violins. There is a return to G major, with the spinning figure in the strings, with wind instruments in solos and with an effective figure for the harp.

The third movement is associated with the final tragic scene. Molto adagio, D minor, 3-4.

MELISANDE. Is it you, grandfather?
ARKEL. Yes, my child. What do you wish me to do?
MELISANDE. Is it true that winter is here?
ARKEL. Why do you ask?
MELISANDE. Because it is cold, and there are no more leaves.
ARKEL. Are you cold? Do you wish the windows shut?
MELISANDE. No, no, not until the sun has sunk into the sea. It sets slowly; so winter has begun?
ARKEL. Yes. You do not like winter?
MELISANDE. Oh, no. I am afraid of the cold. I dread the bitter cold.
ARKEL. Do you feel better?

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MELISANDE. Yes; yes; I no longer have all those anxieties.

ARKEL. Do you wish to see your child?

MELISANDE. What child?

ARKEL. Your child. You are a mother. You have put into the world a little girl.

MELISANDE. Where is she?

ARKEL. Here.

MELISANDE. It is strange—I cannot raise my arms to take her.

ARKEL. That's because you are still very weak. I'll hold it myself; look.

MELISANDE. She does not laugh. She is little. She, too, will weep. I am sorry for her.

(*The room is gradually filled with the servants of the castle, who take their places silently along the walls and wait.*)

GOLAUD (*suddenly rising*). What's this? What are all these women going to do here?

THE PHYSICIAN. They are the servants.

ARKEL. Who called them?

THE PHYSICIAN. Not I.

GOLAUD. Why did you come here? Nobody summoned you. What are you going to do here? What does all this mean? Answer me!

(*The servants do not answer.*)

ARKEL. Do not speak so loud. She is going to sleep; she has shut her eyes.

GOLAUD. It is not—?

THE PHYSICIAN. No, no; see, she breathes.

ARKEL. Her eyes are full of tears. Now it is her soul that weeps. Why does she stretch out her arms? What does she want?

THE PHYSICIAN. Toward her child, no doubt. It's the struggle of the mother against—

GOLAUD. Now? At this moment? It must be said, say it! Say it!

THE PHYSICIAN. Perhaps.

GOLAUD. At once? Oh, oh! I must speak to her. Melisande! Melisande! Leave me alone! leave me alone with her!

ARKEL. No, no; do not approach her. Do not disturb her. Do not speak to her again. You do not know what the soul is.

GOLAUD. It's not my fault. It's not my fault!

ARKEL. Listen, listen. We must now speak in low tones. She must no longer be disturbed. The human soul is very silent. The human soul likes to go away

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alone. It suffers so timidly. But the sadness, Golaud—but the sadness of all that one sees! Oh! oh! oh!

(*At this moment all the servants fall suddenly on their knees at the back of the room.*)

ARKEL (*turning*). What is it?

THE PHYSICIAN (*nearing the bed and examining the body*). They are right.

(*A long silence.*)

ARKEL. I saw nothing. Are you sure?

THE PHYSICIAN. Yes, yes.

ARKEL. I heard nothing. So quickly, so quickly— All at once. She goes away without a word.

GOLAUD (*sobbing*). Oh! oh! oh!

ARKEL. Do not remain here, Golaud. She wishes silence now. Come, come. It is terrible, but it is not your fault. It was a little being, so peaceful, so timid, and so silent. It was a poor little mysterious being, like all of us. She is there, as though she were the big sister of her baby. Come, come. My God! My God! I shall not understand anything about it. Let us not stay here. Come; the child should not remain here in this room. She must live now in her place. It is the turn of the poor little one.

(*They go out in silence.*)

The suite, dedicated to Mme. la Princesse Edmond de Polignac, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, harps, strings. The drums are not used in the second movement.

***

Gabriél Urbain Fauré was the son of a director of a normal school. As a boy he was left somewhat to himself, and at Foix, hearing the music lessons of pupils in the school, he began to invent little tunes, so that when he was nine years old friends of the family recognized his extraordinary progress, and urged the father to allow him to be a musician. In 1854 young Fauré was sent to the School of Religious Music founded at Paris by Niedermeyer. His teachers were Dietsch and Saint-Saëns. The first year Fauré was awarded a prize for pianoforte playing. Saint-Saëns was especially interested in him, and to him Fauré attributes the development of his musical faculties. Fauré left the school in 1865, and in 1866 he was appointed organist of Saint-Sauveur, Rennes. There he remained as organist and teacher until

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1870, when he went to Paris, and was soon appointed accompanying organist at the Church of Notre-Dame de Clignancourt. The war broke out; he enlisted and served as a soldier during the siege. After the declaration of peace he was organist for a time at Saint-Honoré d'Eylau and then choir organist for three years at Saint-Sulpice. In 1877 he was made chorus-master at the Madeleine, and in 1896 he was appointed organist of that church. He was called to the Paris Conservatory in 1896 as a teacher of counterpoint and fugue and appointed Director of the Conservatory in 1905. In 1883 he married the daughter of Frémiet, the distinguished sculptor. He won the Prix-Chartier for chamber music in 1885.

Fauré's first works were songs composed from 1866 to 1870. His chief compositions are as follows: Sonata for piano and violin, Op. 13 (1878); Orchestral Suite, Op. 12 (1874); "Les Djinns," for chorus and orchestra (1878); Concerto for violin, Op. 14 (1879); Pianoforte Quartet, No. 1, Op. 15; Symphony in D minor (1884–85); Pianoforte Quartet, No. 2, Op. 45 (1886); Pavane for orchestra (1887); Requiem Mass (1893); "L'Organiste," opera in one act (Salle Duprez, Paris, 1887); Madrigal for four solo voices or chorus; music to Alexandre Dumas's "Caligula" (Odéon, 1888); music to "Shylock" (Haraucourt's version of "The Merchant of Venice") (Odéon, 1889); "La Naissance de Vénus," scene for solo voices, chorus, and orchestra (1895); music to "Prométhée," lyric tragedy by Jean Lorrain and Ferdinand Hérold for the arena at Béziers (1900) and to Shakespeare's "Julius Cæsar" at Orange, 1905. Concert suites have been made from the music to "Caligula" and "Shylock."

The rare talent of Fauré is revealed fully in his songs. The first twenty melodies in the collective edition were composed from 1868 to 1878. The oldest songs in the second volume date back to about 1880. "Les Berceaux" was sung in 1881; "Les Roses d'Ispahan," in 1884; "Clair de Lune," in 1888; "Au Cimetière," in 1889; "Prison" and "Soir" were composed in 1896; "Le Parfum impérissable" was sung in 1897; the "Bonne Chanson" (poems by Verlaine) was published in 1894.

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Music for plays by Maeterlinck:—

"La Mort de Tintagiles." Stage music by Léon Dubois; by A. von Ahn Carse. Symphonic poem by Charles Martin Loeffler, produced here at a Boston Symphony Concert, January 8, 1898; remodelled and then produced here at a Symphony Concert, February 16, 1901, incidental music by Jean Nouguès (Mathurins, Paris, November, 1905).

"La Princesse Maleine." Overture by Pierre de Bréville.

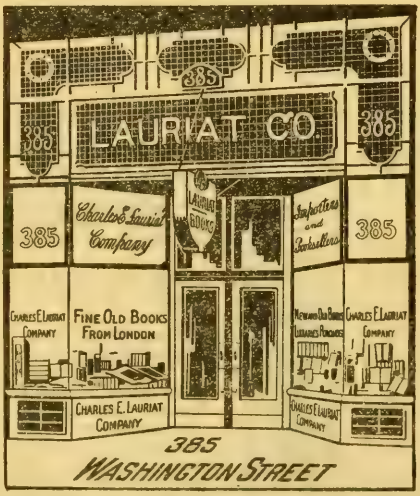
"Les Sept Princesses." Prelude and incidental music by Pierre de Bréville. The sleep of the princesses is typified by a theme of four notes. This theme varies constantly in tonality and timbre. There is a song for tenor; a chorus of sailors.

"Pelléas et Mélisande." Opera in five acts by Claude Debussy, Opéra-Comique, Paris, April 30, 1902;* incidental music by Gabriel Fauré; music by William Wallace; overture by Garnet Wolseley Cox (London, February 26, 1903); incidental music by Sibelius; Symphonic poem by Arnold Schoenberg.

"Ariane et Barbe Bleue" (1901). Opera, libretto by Maeterlinck, music by Paul Dukas, Opéra-Comique, Paris, May 10, 1907. Ariane,

* Golaud, Dufranne; Pelléas, Périer; Arkel, Vieuille; Un médecin, Vignié; Le petit Yniold, Le petit Blondin; Mélisande, Mary Garden; Geneviève, Miss Gerville-Réache. Conductor, André Messager. First performance in the United States at the Manhattan Opera House, New York, February 19, 1908: Golaud, Dufranne; Pelléas, Périer; Arkel, Arimondi; Un médecin, Crabbe; Le petit Yniold, Miss Sigrist; Mélisande, Mary Garden; Geneviève, Miss Gerville-Réache. Conductor, Cleofonte Campanini. First performance in Boston, April 1, 1909, at the Boston Theatre: Golaud, Dufranne; Pelléas, Dalmores; Arkel, Vieuille; Un médecin, Crabbe; Le petit Yniold, Miss Trentini; Mélisande, Mary Garden; Geneviève, Miss Gerville-Réache. Conductor, C. Campanini. The opera was performed again with the same cast, April 7, 1909. It was performed again by the Manhattan Opera House Company in the Boston Theatre, April 1, 1910: Golaud, Dufranne; Pelléas Devries; Arkel, Huberdeau; Un médecin, Crabbe; Le petit Yniold, Miss Trentini; Mélisande, Mary Garden; Geneviève, Mme. Gerville-Réache. Conductor, de la Fuente.

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"Sœur Beatrice." Gabriel Fauré thought of setting music to this miracle play,—the subject is the same as that of John Davidson's "Ballad of a Nun,"—but he was obliged to decline the task, and a young composer, Moret, has undertaken it. The miracle play was performed with music by Max Marschalk at Berlin early in 1904. Liadoff wrote music for it: Chorus of Beggars, "Ave Maria," "Ave Maris Stella," death of Beatrice, "Requiem Æternam," Op. 60. Hubert Bath wrote incidental music for the performance at the Court Theatre, London, March 28, 1909. "Sœur Beatrice" was played in Boston at the Shubert Theatre, April 20, 1910, by the New Theatre Company of New York: Sister Beatrice, Miss Matthison; Prince Bellidor, Pedro de Cordoba; Allette, Gladys Brooks; The Abbess, Mrs. Dellenbaugh; Sister Clemency, Elsie Kearns; Sister Regina, Beverly Sitgreaves; Sister Felicity, Margaret Farleigh; Sister Eglantine, Olive Wyndham; A Priest, Ben Johnson. Marschalk's music was performed.

"Monna Vanna." Opera based on Maeterlinck's play by Abraniy, music by the latter's son, Æmile Abraniy, Royal Theatre of Budapest. Lyric drama in four acts, libretto by Maeterlinck, music by Henry Février, Opéra, Paris, January 13, 1909. Monna Vanna, Lucienne Bréval; Guido Colonna, Marcoux; Prinzivalle, Muratore; Marc Colonna, Delmas.

Songs: "Serres Chaudes," Ernest Chausson (1897); "La Voix de Sélysette," Gabriel Fabre (1896); "J'ai cherché Trente Ans, mes Sœurs," G. Fabre (1896); "La Voix de Sélysette," Homer Norris; "Melisande in the Wood," Alma Goetz (London, 1902).

The list is by no means complete.

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MAETERLINCK AND MACBETH.

BY PHILIP HALE.

When Mme. Sarah Bernhardt played Hamlet at her theatre in Paris,—in May, 1899,—the late Marcel Schwob translated in collaboration with Eugène Morand the tragedy. The published translation, which is one of remarkable merit, contains an introduction signed by the two translators, but evidently written in great part or wholly by Schwob, who dedicated the volume to W. E. Henley. The authors at the end of the preface say a few words about their task. They endeavored to translate. They did not make merely a commentary. "Words are represented by words, phrases by phrases. . . . We have tried not to forget that Shakespeare thought and wrote in the time of Henry IV. and Louis XIII. The critics across the channel in the first place maintain that Shakespeare cannot be translated. They say the poetic charm disappears in prose, and a French verse will not correspond to an English one. This is true, but he that makes an etching after a painting does not transport the colors: he transposes them in values. If you can compare poetry and painting, you must admit that a poem put into prose is as the engraving or etching of a picture. . . . We have translated 'old mole' par '*vieille taupe*' and 'wormwood' by '*absinthe.*'

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These words evoke to the English imagination the boulevard, its cafés and loungers; but in French literature, thank God, a mole remains a mole, and absinthe a bitter plant. When Lucretius wrote, '*Et velut pueris absinthia tetra medentes*,' we do not at once think of the five o'clock green drink."

Messrs. Schwob and Morand made their translation for Mme. Bernhardt. Would Maurice Maeterlinck have translated "Macbeth," had not his wife, Georgette Leblanc, wished to play the part of Lady Macbeth, and conceived the idea of using their castle for a theatre with spectators, only a few, walking about, from scene to scene? For Mme. Maeterlinck has undoubtedly influenced her husband, and she is a woman of strong will and high ambition. She has even written a novel, and a rather dull one.

Although she was known for some years chiefly as a singer, her name is not in the leading music dictionaries. She is the daughter of a ship-owner of Rouen. Discontented, she went to Paris to make her way, and there she studied for a time with Bax. Carvalho made her acquaintance, and engaged her to create the part of Françoise in Bruneau's "L'Attaque du Moulin" at the Opéra-Comique (November 23, 1893). She then displayed an unregulated intensity that frightened the conservative manager, and the singer went to the Monnaie,



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Brussels, in 1895, where she made a sensation in "La Navarraise," "Thaïs," "Carmen." She afterward sang at Bordeaux, Nice, and in 1898 at Paris she gave song recitals of a singular nature. These recitals she called *auditions lyriques mimes*. She varied her attitudes to suit each song; she sang in a high and antique chair, or she walked to and fro; and she was so astonishing in her methods that Gustave Robert warned young singers against imitation of her, lest the result should be laughable disaster to the composer as well as the singer. Thus in her peculiar fashion she sang songs by Schubert and Schumann and music set by Gabriel Fabre to poems by Maeterlinck. Mr. J. d'Offoël wrote an amusing description of her singing Schubert's "Sei mir Gegruesst," which the translator into French turned into a wildly erotic thing. "Miss Leblanc, not to be left behind, throws her arms about in sculptural attitudes, and turns the whole thing into a cry of exasperated, fainting flesh" (*Le Guide Musical*, January 9, 1898).

Her Carmen was singularly vivid. Mr. Fierens-Gevaert described the gypsy in the second act, when she is in the boozing-ken of Lillas Pastia:—

"Miss Leblanc is clothed in a long robe of plaited tulle, ornamented with spangles. Her body, finely proportioned, is revealed by this indiscreet drapery. Her nobly modelled shoulders and arms are bare. Her hair is confined by three circles of gold, arranged in Grecian fashion. Alma, gypsy, daughter of the East, princess of the harem, Byzantine empress, or Moorish dancer? All this is suggested by this fantastic and seductive costume. But a more ideal image pursues us. The singer is constantly urged by feminine visions of our ultra-modern poets. She finds absolute beauty in the exquisite body of a woman animated by a Florentine robe. And it is through this imaginary figure that she composes her other incarnations; and in a tavern where gypsy women meet soldiers, she evokes the apparition of a woman of Mantagna or Botticelli, degraded, vile, who gives the idea of a shameless creature that has not lost entirely the gracefulness of her original rank. She is never weary of cheapening her original model. She is sensual, impudent, voluptuous, gross; but in her white diction, in her blithe

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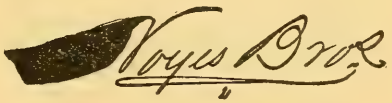
walk, you divine her desire of invoking something else. . . . Carmen is, according to Miss Leblanc, a hybrid, monstrous creature. You look upon her with eager curiosity and with infinite sadness. . . . Miss Leblanc makes light of her voice. She maltreats it, threshes it, subjects it to inhuman inflections. . . . Her singing is not musical, her interpretation lacks the naïveté necessary to true dramatic power. Nevertheless, she is one of the most emotional impersonators of our period. Her limited abilities, hidden by a thousand details in accentuation, remind one of the weak and ornate poetry of artistic degeneration. . . . Thanks to her, Antioch and Alexandria, corrupt and adorable cities, live again for an hour."

It was to Georgette Leblanc that Maeterlinck dedicated "Le Trésor des Humbles" and "La Sagesse et la Destinée," and in the dedication of the latter volume he wrote: "I dedicate to you this book, which is, so to speak, your work. There is a loftier and truer collaboration than that of the pen: it is that of thought and example."

It was for her that he wrote his "Monna Vanna" and "Joyzelle." Because the manager of the Opéra-Comique wished Miss Garden to take the part of Mélisande and would not consider the entreaties of Mme. Georgette, the good husband Maurice protested against the production of his play as an opera.

It was undoubtedly for her that he translated "Macbeth," and it is probable that he had her in mind when he wrote certain pages of the introduction to the translation.

Maeterlinck does not agree with those critics who put "Macbeth"



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above "Hamlet," "King Lear," "Othello," "Antony and Cleopatra," and "The Tempest." "Hamlet" marks one of the highest points of the imaginative life of man, if not also the intellectual life. "King Lear" explores and magnifies the deepest abysses. The two plays illuminate the most profound, the noblest, and the most touching regions in the mind and the passions of humanity. But, as a purely dramatic piece, "Macbeth" surpasses the two. Only Æschylus has reached so lofty a summit in the tragic world.

And yet "Macbeth" cannot justly be called "a well-constructed play." Judged by the laws of French technic, it is not a play at all. It wavers between the confines of legend and history. Maeterlinck here argues against the historical drama, and insists that Shakespeare himself could not give it life; that all his historical plays are far inferior to his masterpieces. "One might say, in order that a character should live on the stage, or rather in the soul of the poet who creates it, it is necessary that it should not have lived elsewhere; that it should not have lost any of its force in a former real and too precise existence."

"Macbeth" is a sort of biography more or less legendary and dramatic. The interest cannot *a priori* increase from act to act, for the action is obliged to follow the life of the hero, and it is seldom that a human life is so skilfully managed as a tragedy. In Shakespeare's play the climax is reached at the next to the last scene of the third act. With the exception of the dialogue between Ross and Macduff and the sleep-walking scene, there is, then, nothing that rises to the height of that which precedes. In the better as in the weaker portions there are "dangerously useless" passages, so that out of a little more than two thousand lines four hundred must be cut out. The two chief characters are hardly sympathetic; the atmosphere is uniformly murky; there is not much invention, for the story is taken from Holinshed's chronicle; only two scenes, that of the banquet and the sleep-walking scene, are probably Shakespeare's own. It might, then, be concluded that "Macbeth" is not a masterpiece.

It is one. And where in all dramatic literature is there a drama which equals the first three acts of "Macbeth"? "There are more touching, nobler, more heroic, or more harmonious scenes in the drama

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of Corneille and Racine; and there are purer and grander scenes in the Greek drama. Perhaps two or three may be found in plays by contemporaries of the poet—Webster, Beaumont and Fletcher, John Ford—in which the situation is more biting and poignant." There are doubtless deeper, loftier thoughts, as pure thoughts, in the theatre of Goethe and the moderns. Nowhere are there three acts with tragic substance so dense, so richly sombre, so naturally profound; in which, while it remains apparently simple and of daily life, it has a poetic quality so high, so glowing, so precious. Nowhere will one observe a human group surrounded by its own atmosphere, which prolongs in words, in the book, and on the stage, its frightful and secret existence in like manner. This is the great mystery and marvel of "Macbeth."

Maeterlinck characterizes Macbeth and his wife as two crowned assassins, at first repulsive beings, of almost no moral worth and of moderate intelligence. Their crimes are vulgar and foolish. There is nothing to veil horror. In the ancient dramas, pity was excited for the victims. Here they only pass, totter, fall under the knife. Their life is too precarious, their words are too few for them to create or even affect the atmosphere of the piece. The murderers alone are intended by the poet to draw attention and sympathy. And so Shakespeare was obliged to surmount two unusual difficulties: to interest us in antipathetic and mediocre heroes; to raise the work above their moral and intellectual mediocrity. And this he was forced to do with the sole aid of the two themselves. Furthermore, the poet could not take up the parable. His voice could not be heard. He could only express himself through the mouths of his characters, who, at the risk of losing the life with which they were animated, should utter only the words demanded by the situation. The Greek dramatists, on the other hand, could express their own thoughts through the chorus. Following their example, Corneille, at every moment, opened the door that separated him from his stage people, and his grand voice was heard.

Nevertheless, if the poet in "Macbeth" did not speak through his characters as mouthpieces, they would have almost nothing to say.



They are not superior to the common run of mankind. If they had not committed the crimes, we should not have had a tragedy.

This life, to which appeal is always made when a poet is to be reproached, this famous real life, the exterior life which is seen and heard, furnishes, as a rule, only poor material. Shakespeare speaks in the name of that life which is silent in our ears, but reaches our sympathy. He gives the best of himself to serve two murderers, and does not deceive himself in peopling their silence with marvels. In the silence, or rather in the thoughts and mute sentiments of the basest man, there are many more things than can be expressed by poets of genius.

And this miracle is worked by Shakespeare without attracting attention. Macbeth and his accomplices breathe in a region so vast that good and evil seen from far on high are almost indifferent and have much less importance than the fact itself of breathing. This is why, although they are guilty of one of the most repugnant crimes that can be committed, they are not repulsive to us. We forget their crime, which is only an occasion, a pretext: we see only the life that this crime, as a stone thrown into a gulf, makes known; the depths which a less enormous act would not have sounded.

These characters speak in images. Like the primitive man, they create that which they express. There is no question here of laboriously constructed comparisons. The swiftness of the action does not allow such leisurely work. There is an incessant and sudden resurrection of all the words which by magic become quivering metaphors and rise from the tombs of the dictionary.

Maeterlinck does not share the opinion of Paul de Saint Victor that Macbeth and his wife were titanic monsters. He asks whether they represent normal humanity tempted beyond its strength by a more imperious chance than those that assail us. Were they free agents or impelled by an irresistible power? Were the three witches on the heath or in their hearts? Is the play a study of the psychology of murder, a tragedy of remorse, a study of fate, or the poisoning of a soul by its own thoughts? We know nothing about all this. There can be endless discussion, and this or that can be maintained. It is highly probable that Shakespeare himself would not be able to define exactly

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the two beings escaped from his prodigious hands. And so with Lady Macbeth. Who knows whether she were at heart the sister of Clytemnestra or a too loving spouse, a victim over-punished for a horrid thought born of the conjugal bed? Shall we remember the monstrous smile of welcome to the unfortunate Duncan, the daggers dripping with blood, or the taper that reveals the weakness of a soul which secret tears prey upon even to death? Macbeth and his wife are not known to us even when we think them known. The characters that are wholly understood, and are to be analyzed with certainty, are already dead. These two belong to the future. Their lives are incomplete, not from the petty view of the drama, but as regards the infinite. They cannot remain immovable in the verses and the speech they create. They displace them and agitate them with their breath. In them they pursue their destiny, they modify the form and the sense; they develop themselves as in vital and nourishing surroundings, undergoing the influence of the passing centuries, drawing unforeseen thoughts and sentiments, a grandeur and new strength.

Maeterlinck has annotated his translation always in an interesting manner and often shrewdly. He does not believe that the second scene of the first act with the sergeant's speech is Shakespeare's, and he wishes it were cut out as wholly useless, contradictory to that which follows, and with the anachronistic reference to cannons and dollars.

"It is to be observed that the speech of the witches, grotesque when they are by themselves, become at once grave, mysterious, profound, when a stranger questions them."

Here is a note to Macbeth's statement, "Duncan comes here tonight," and his wife's question, "And when goes hence?" "It is necessary to have seen a good performance of 'Macbeth' to grasp fully the tragedy of the scene in which the murder, with all its consequences, in three phrases germinates, expands, and is determined by the two. When read, however carefully, it passes almost unnoticed. Corneille and Racine gain by being read tranquilly at night under the lamp. Their beauties are first of all intellectual and literary. Of all the tragic writers Shakespeare loses the most when read. There are often in certain words that seem insignificant such concentrated life that, like

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unto those dried flowers which suddenly unfold at the touch of water, these words do not awaken and put on their brilliance and assume their size and their prodigious meaning except by contact with the intense and mysterious soul, which, coming from the crowd, fosters and fecundates the atmosphere of the stage."

The theory of Coleridge that the Porter's scene, with his "low soliloquy," "was written for the mob by some other hand," led Maeterlinck to say: "This opinion, which condemns the most indispensable scene, and by its situation and its color (see in 'Hamlet' and 'Lear' analogous scenes) the most Shakespearian of the drama would not be mentioned here, if all commentators could not draw from it a wholesome lesson of humility and circumspection."

Maeterlinck cannot understand the conduct of Malcolm and Donalbain after learning of the murder of their father. They do not think of going to see him, of finding out whether he were still breathing, of inquiring into the murder. They are in no immediate peril, and they run away with a jest. "All this is still more shocking in a performance than when read. Is it possible that a stage direction for appropriate action was omitted in the Folio?"

The scene between Macbeth and the two murderers leads Maeterlinck again to remark on the necessity of a performance to reveal the strength of Shakespeare. This scene well played rises in grandeur to the height of three or four leading scenes in the tragedy.

The speech of Macbeth: "Light thickens; and the crow," breathing a melancholy that in later scenes is deeper and more poignant, inspires Maeterlinck with the thought of Macbeth's strange resemblance to Hamlet.

Should the ghost of Banquo be seen by the audience? "In Shakespeare's time it was natural that all the spectators should see it, for they all believed in the existence of spectres. To-day we no longer believe in outward ghost, but interior phantoms live always in our soul, and perhaps they are more powerful than they formerly were. The mystery which surrounds the tragedy of 'Macbeth' ought not to be fed on superstitions. It is of all time and of all places. It is the infinite mystery of the human conscience and of nameless justice. The witches them-

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selves are perhaps not real. None sees them except Macbeth and Banquo, who carry in their hearts the temptations which the witches apparently sow there." Maeterlinck adds that in all drama there is no scene more difficult to realize on the stage than this of the banquet. For the actor who plays Macbeth there is incomparable matter for study.

When Macbeth and his wife are left alone in this scene, there is no recrimination. "And this is perhaps the greatest moment for the two characters; a sort of funeral and compassionate veil is stretched piously over their crimes by the hand of the poet."

It is needless to say that Maeterlinck rejects the scene between Hecate and the witches, and he does not believe that Macbeth, having seen the apparitions, was in a mental state to enjoy tranquilly the "antic round" which the witches danced to "cheer up his sprites." The passage he regards as apocryphal.

With Macduff's cry "He has no children," we touch "the naked genius of Shakespeare" as in the sleep-walking scene. "We are above literature, and the poet's instinct so well realized that here the limits of poetry were passed, that at the supreme moment of his poem, we abandoned poetic form."

"Out, out, brief candle." "It is in vain to demand with Tolstoï that a hero should speak only words conformed to the idea we form of his character. That is possible only in the average regions of psychology. After they are passed, come the marvellous and happily unexpected moments when the poet, drawn by the mysteries of life, is obliged, in putting there the best of himself, to make his hero grander than the foreseen proportions."

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Overture to "Sakuntala," in F major, Op. 13 . Carl Goldmark

(Born at Keszthely, in Hungary, May 18, 1830;* now living at Vienna.)

This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic concert, Vienna, December 26, 1865. The first performance in Boston was at a concert of the Harvard Musical Association, December 6, 1877. The following preface is printed in the full score:—

For the benefit of those who may not be acquainted with Kalidasa's famous work, "Sakuntala," we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The introduction opens, Andante assai in F major, 3-4, with rich and sombre harmonies in violas, 'cellos (largely divided), and bas-

* Yet the latest biographer of Goldmark—Otto Keller, of Vienna—gives the erroneous date, 1832, still found in some recent biographical dictionaries of musicians. See Keller's "Carl Goldmark" (Leipsic, n. d., in the "Moderne Musiker" series).

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soons." Mr. Apthorp fancies that the low trills "may bear some reference to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to Moderato assai, F major (3-4 or 9-8 time). A clarinet and two 'cellos in unison sing the chief theme over soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the "Love-theme"; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a counter-theme. The figuration has soon a more lively rhythmic character, and a short crescendo leads up to a modulation to A minor, poco più mosso, in which the brass instruments give out a third theme, a hunting tune. This theme is developed; it is used in turn by brass, wood-wind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (Andante assai in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief theme. The sombre theme of the introduction is heard in the basses. The pace grows livelier (più mosso, quasi Allegro), and the music of the hunt is heard. The climax of the crescendo is reached in F minor, and a cadenza for wind instruments and strings, broken by loud chords, leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme, which leads to a full orchestral outburst on the two chief themes in conjunction,—first theme in wood-wind and violins, second theme in horns in unison. A free climax, which begins with the hunting theme, which is now naturally in F major, brings the brilliantly jubilant close.

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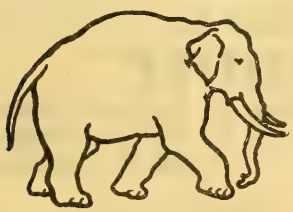
The overture is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, harp (if possible, two harps), and strings. It is dedicated to Ludwig Lakenbacher.

Schubert thought in 1820 of writing an opera based on the story of Sakuntala. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manuscript some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Von Perfall's opera in three acts, text by Teichert (Tischbein), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, "Sacountala," by L. E. E. de Reyer (scenario by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, "Sakuntala," was produced at Vienna, October 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885. Stage music to "Sakuntala" by Louis A. Coerne was performed at Smith College, Northampton, Mass. (1904).

Pierre de Bréville wrote incidental music for A. F. Hérold's adaptation, "L'Anneau de Cakuntala" (Théâtre de l'Œuvre, Paris, December 16, 1895), when the part of the heroine was taken by Miss Mery.

The drama of Kalidasa was played for the first time in English in the Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899. An adaptation in German, by Marx Moeller, May 1, 1903, was produced at the Royal Theatre, Berlin.

"Sakuntala" was produced by the Progressive Stage Society at the Madison Square Garden concert hall, June 18, 1905. Jones's metrical translation was used. Miss Eda Bruna took the part of Sakuntala, Mr. Edmund Russell that of the "Emperor Dushyanta," and Mr. Nathan Aronson that of the "King's charioteer." The New York *Sun* said it was "mounted with many pretty costumes and effects, of which Mr. Russell, with his four changes of costume, his thumb rings, and his elegant set of turquoises, was by far the prettiest. The play, inter-



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preted by various undergraduates and late graduates of dramatic schools, assisted by Mr. Russell and two or three real actors, was presented on a bare stage. At the rear ran a balcony arrangement, and a potted palm represented the forest of a terrestrial paradise in which the first act is supposed to take place. Real live East Indians from Mr. Russell's retinue acted as ushers and peddled programmes."

SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the

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end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him. (She married Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the Hymn—a "Gloria"—and the "Sanctus," and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy

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feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, —"and for this reason a statement to be doubted," as von Bülow said,— that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna,*' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and nob e.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate

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a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, w ile the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are

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not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

***

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

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FRIDAY AFTERNOON, MARCH 31, at 2.30 o'clock

SATURDAY EVENING, APRIL 1, at 8 o'clock

PROGRAMME

Georges Enesco . . . . . Suite for Orchestra, Op. 9

(First time in Boston)

Tschaikowsky . . . . . Concerto for Violin in D major, No. 2

Schumann . . . . . Symphony in D minor, No. 4, Op. 120

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II. DEUX DANCES . . Debussy
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Programme of the

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, MARCH 31

AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 1

AT 8.00 O'CLOCK

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Ferir, E.	Heindl, H.	Rennert, B.	Kolster, A.	VanWynbergen, C.
Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

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Schroeder, A.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

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Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

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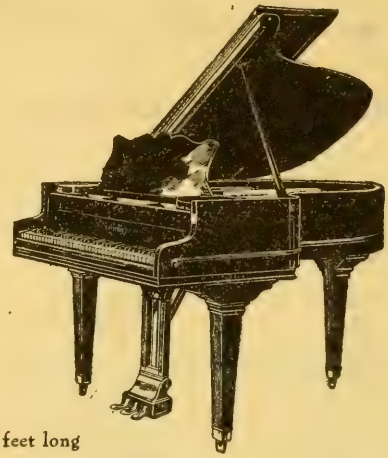
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Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
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FRIDAY AFTERNOON, MARCH 31, at 2.30 o'clock

SATURDAY EVENING, APRIL 1, at 8 o'clock

PROGRAMME

Enesco . . . . . Suite for Orchestra, Op. 9
First time in Boston

I. Prélude à l'unisson.
II. Menuet lent.
III. Intermède.
IV. Final.

Tschaikowsky . . . . Concerto in D major, for Violin, Op. 35

I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

Schumann . . . . . Symphony in D minor, No. 4, Op. 120

I. Ziemlich langsam; Lebhaft.
II. Romanze: Ziemlich langsam.
III. Scherzo: Lebhaft; Trio.
IV. Langsam; Lebhaft.

} Without pause.

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SUITE FOR ORCHESTRA, OP. 9 . . . . GEORGES ENESCO (ENESCOU)

(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

The first performance of this suite, dedicated to Camille Saint-Saëns, in the United States was by the Philharmonic Orchestra of New York, January 3, 1911.

The suite is in four movements:—

I. Prélude à l'unisson. Modérément, C major, 3-4. This prelude is for strings with kettledrum tuned in G, and the strings are employed almost always in unison. The prelude leads into the second movement.

II. Menuet lent. Mouvement du précédent, C major, 3-4. The slow minuet is scored for two flutes, oboe, English horn, two clarinets, two bassoons, two horns, kettledrums, solo violin, solo violoncello, and the usual strings. The chief theme is first announced by the solo instruments.

III. Intermède. Gravement, A major, 2-4. This movement is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, harp, and the usual strings.

IV. Final. Vif, C minor (C major), 6-8 (3-4). It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, cymbals, and the usual strings.

The music cannot be characterized as ultra-modern, and the structure of the movements requires no analysis.

* * *

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained, and Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician,

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staying in the village, taught him his notes, and Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, was then at the head of the Vienna Conservatory and conductor at the Royal Opera House. He was at first unwilling to admit the seven-year-old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven.

The father was wise. He did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick. In 1897 Enescou, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Rolland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; Suite dans le Style ancien for pianoforte; songs, "Le Saphir" and "Les deux différentes manières d'aimer"; Nocturne and Saltarello for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massenet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he pro-

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duced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist, and as a virtuoso he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

Among his chief works are:—

"Poème Roumain," Op. 1.

Sonata for violin and pianoforte, Op. 2.

Sonata for violin and pianoforte, Op. 6.

Pastorale Fantaisie for orchestra (Châtelet concert, February 19, 1899).

Symphonie for two flutes, oboe, English horn, two clarinets, two horns, two bassoons.

Symphony for orchestra (Châtelet concert, January 21, 1906).

Symphonie concertante for violoncello and orchestra (Lamoureux concert, March, 1909, J. Salmon violoncellist).

***

These compositions by Enesco have been played in Boston:—

"Poème Roumain." Orchestral Club, January 7, 1902, Mr. Longy conductor.

Symphonie for wind instruments. Longy Club, February 8, 1909.

Sonata in F minor for violin and pianoforte, Op. 6. Mr. and Mrs. David Mannes, December 13, 1910.

***

Enesco's symphony for orchestra was performed in New York by the New York Symphony Orchestra in February, 1911.

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Miss KATHLEEN PARLOW, violinist, was born at Calgary, Alberta, Canada, in 1890. Her mother, born in New Brunswick, played the violin. Miss Parlow's parents moved to California when she was five years old. She studied in San Francisco with Mr. Conrad of that city for five years and for a similar period with Henry Holmes. Her first performance in public in San Francisco was at the age of six years.

In 1905 Miss Parlow went to London, and gave a recital on March 23, 1905. On November 1, 1905, she played with the London Symphony Orchestra, and in that year she was commanded to play before the queen. Feeling the need of further study, Miss Parlow took lessons of Leopold Auer for eighteen months. In the course of this period she played in public at Helsingfors and Riga. In July, 1907, she was chosen to play at the Russian concert conducted by Glazounoff at the International Musical Festival held at Ostend. In November, 1907, she began an extensive tour of Northern Europe. She has since that year led the life of a virtuoso.

Her first appearance in the United States since 1905 was on December 1, 1910, with the Russian Symphony Society, when she played Tschaikowsky's concerto.

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 35. PETER TSCHAIKOWSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much

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time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you

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probably some time next month. I wrote to-day another Andante which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a con-

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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cert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Mr. Timothee Adamowski on December 2, 1893; the whole concerto was played at like concerts by Mr. Alexandre Petschnikoff on January 27, 1900, by Miss Maud Powell on April 13, 1901, by Mr. Karl Barleben, April 1, 1905, by Mr. Alexandre Petschnikoff, November 24, 1906, by Mr. Mischa Elman, January 2, 1909, by Mr. Fritz Kreisler, April 9, 1910.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The first movement, Allegro moderato, D major, 4-4, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard

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again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirous climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

The concerto was dedicated first to Leopold Auer.* Tschaikowsky, in the Diary of his tour in 1888, wrote: "I do not know whether my

* Leopold Auer, a celebrated violinist, was born at Vesprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named imperial State Councillor.

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dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (January 16, 1882) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Émile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky.* An interesting letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try

* Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868–70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882–83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony Concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

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my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo*, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it."*

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tschaikowsky wrote from Rome, December 27, 1881, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Peters-

* For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above-mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180–196 (London, 1890).

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burg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letzen fünfzehn Jahre, 1870–1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

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How Tschaikowsky felt toward Kotek may be known from a letter he wrote to his own brother Anatol from Rome, January 24, 1882: "I have been carrying on a singular correspondence with Kotek. He did not answer my letter in any way, but he wrote to me first after his return to St. Petersburg that he had not played the concerto because Sauret was going to play it. I answered him that Sauret was at any rate too lazy to play it; that the question was not about Sauret or about the concerto, but about him, Kotek, from whom I had expected more self-sacrifice on my account and more simple courage. He did not answer this for a long time, but yesterday I at last received a very silly note from him. He excused himself on the ground that he had had only a month before his engagement, so that there was not sufficient time to study the piece (he had already sweated over it for a month). He furthermore said that it was a curious thing to ask of him to play in a strange city a concerto 'that had not yet been played,' especially during the presence there of Sarasate. I answered his stupid letter to-day and in a fitting manner."

"Afterwards," said Tschaikowsky in his Diary, "Brodsky played the 'stinking concerto' everywhere, and everywhere the critics abused him in the same style as Hanslick. But the deed was done; my concerto was saved, and is now frequently played in Western Europe, especially since there came to Brodsky's assistance another fine violinist, young Halir."*

* Karl Halir was born at Hohenelbe, Bohemia, February 1, 1859. He studied the violin at the Prague conservatory of Music, under Bennewitz, and spent two years with Joachim (1874–76). He played for a time in Bilse's Orchestra, and was afterward concert-master at Königsberg and Mannheim. In 1884 he was called as court concert-master to Weimar, and in 1893 to the position of concert-master at the Royal Opera, Berlin, where he succeeded Heinrich de Ahna. He resigned from the opera in 1907. Some say the year was 1904. He joined the Joachim quartet as second violinist in 1897, formed a quartet of his own, and taught at the Hochschule in Berlin. Widely known as a solo violinist, he visited the United States in 1896–97. He played in Boston at a concert of the Boston Symphony Orchestra, November 28, 1896 (Beethoven's Concerto). He had already played (November 24 of the same year) at an Apollo Club concert (Spohr's Gesangscene, Bruch's Romanze, Ries's Perpetuum Mobile, and a Hungarian Dance). Halir married in 1888 a concert singer, Therese Zerbst, soprano. He died at Berlin, December 21, 1909.

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John Eccles (London, 1696).

Richard Leveredige: new music for the second act (in or about 1708).

Johann André for Wernicke's version in German. Berlin, October 3, 1778. Not published.

Karl David Stegmann. Overture, entr'actes, and witches' choruses. Hamburg, 1784. Not published.

Johann Friedrich Reichardt for Bürger's translation. Berlin, December 28, 1787. Overture, choruses, witch scenes, and dances. Only music for witch scenes was published and for the pianoforte. Reichardt's music was performed at Berlin with the tragedy until in 1809 Bürger's version was supplanted by Schiller's, but it was played at Weimar in 1826 at a performance of Schiller's version; but, as the witches speak, and do not sing, in this translation, the music lost in effect. The fourth witch scene was a species of melodrama after the manner of the Wolf's Glen scene in "Der Freischütz." The mewing of cats, the cries of screech-owls, the croaking of frogs, the bleating of goats, were all imitated. There was an orchestra of strings, oboes, clarinets, horns, trumpets, Swiss fifes, triangle, cymbals, and drums of different kinds. The three witches danced grotesquely as they sang. They were women with strong, penetrating voices. Hecate was a tenor, for Reichardt said: "I remember they called an old woman with a beard and deep voice an old witch."

Friedrich Ludwig Seidel for Schiller's version. Berlin, December 1,

* For arguments concerning the authorship of "Locke's" music see the *Musical Times*, 1882 (p. 259); "Purcell," by W. H. Cummings; and the article "Macbeth Music," by William Chappell, in Grove's Dictionary (revised edition, 1907).

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Ludwig Spohr. Op. 75. Berlin, December 15, 1825. Little is known about this music, but the witches' choruses were said to be effective. Only the orchestral parts of the overture were published (1827). The overture was played in London as late as 1858.

Johann Wilhelm Mangold. Darmstadt, 1830. Not published. The manuscript several years ago was in the possession of the composer's son, Georg Mangold, of New York.

Joseph Rastrelli for the Schlegel-Tieck version. Dresden, March 18, 1836. Not published.

Julius Rietz. Düsseldorf, 1840. Not published.

J. L. Hatton. London, 1853.

Wilhelm Heinefetter. Op. 13. For Schiller's version. Composed at Mayence, 1861. First performed as a whole at Dessau, November 27, 1870. The overture was first performed at a concert in Mayence in 1861. It was played on February 3, 1872, at a concert of the Philharmonic Society of New York.

Arthur Sullivan. Lyceum Theatre, London, December 29, 1888.

Edgar Stillman Kelley. Originally sketched at Stuttgart, 1883–84. Played in concert at San Francisco February 12, 1885. Performed there in connection with Mr. McKee Rankin's production of the tragedy at the old California Theatre in November, 1885. Excerpts played in suite form at one of Mr. Van der Stucken's concerts in New York in April, 1887. "Royal Gaelic March" played on November 17, 1887, in New York at one of Mr. Van der Stucken's "American concerts." In 1900 the music was performed in Australia. The score then disappeared, and Mr. Kelley rewrote the work, "revising and recasting from memory old sketches and fragments still in his possession." The overture was wholly rewritten and even the themes remodelled. Entr'acte and curtain music: "Defeat of Macbeth," symphonic poem,

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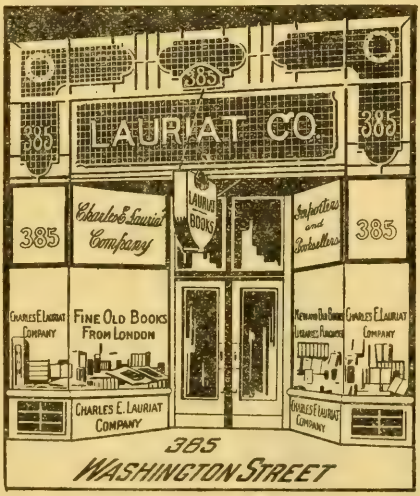
etc. The overture in its present form was produced by Arnold Volpe at a municipal concert in Central Park, New York City, in the summer of 1910, and at his first Symphony concert in New York, season of 1910–11.

Clement Locknarne for recitation (London, October 7, 1899).

Operas.

"Macbeth," grand opera in three acts after Shakespeare's tragedy, text by Rouget de l'Isle and Auguste Hix, music by Hippolyte Chelard. First produced at the Opéra, Paris, June 29, 1827. Lady Macbeth, Mme. Dabadie; Moïna, Mme. Cinti; Macbeth, Dérevis; Douglas, Nourrit; Duncan, Dabadie. There were only five performances. The opera was afterward given in German and with certain changes at Munich in 1878. It was then performed in many German cities, and on July 4, 1832, produced at London (in German). At Munich the part of Macbeth was taken by Pelligrini, and that of Lady Macbeth by Nanette Schechner. In London Mme. Schröder-Devrient took the part of Lady Macbeth. Chorley wrote that, although her fatal and sinister acting as the Lady was hampered in some measure by the music (for this demanded an executive facility which she did not possess), she nevertheless made a deep impression on him. "One could not look at her without at once recollecting the ideal which Mrs. Siddons is reported to have conceived of this 'grand fiendish' character (to use her own epithets). 'She had an idea,' says Mrs. Jameson, 'that Lady Macbeth must, from her Celtic origin, have been a small, fair, blue-eyed woman.' Save in stature the great German operatic actress (daughter by the way to the great Lady Macbeth of Germany, 'die

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Grosse Schröder') gave full justification to this fancy. With an alluring and dignified grace of manner was combined an aspect of evil—a sinister, far-reaching expression in her eyes, all the more terrible for their being at variance with those hues and contours which we have been used to associate with innocence and the tender affections. That which makes the flesh creep in the name of 'The White Devil' spoke in every line of Mme. Schröder-Devrient's face—in her honeyed and humble smile, as she welcomed the doomed King; in the mixture of ferocity and blandishment thrown by her into the scene of the murder; in the ghastly soliloquy of the soul that waked when the body was asleep. When I think of Pasta, as Medea watching the bridal train pass by her, with her scarlet mantle gathered round her, the figure of Mme. Schröder-Devrient's Lady Macbeth, too, rises, as one of those visions concerning which young men are apt to rave and old men to dote." The libretto of Chelard's opera is very different from Shakespeare's tragedy.

"Macbeth," grand opera in four acts, libretto by Piave (after Shakespeare's tragedy), music by Verdi. First performance at the Pergola Theatre, Florence, on March 14, 1847. Mme. Barbieri Nini took the part of Lady Macbeth. [For an interesting account by her of the first performance, see "Giuseppe Verdi" by Gino Monaldi (Stuttgart and Leipsic, 1898), pp. 82–85.] The other chief singers were Brunacci, Varesi, and Benedetti. The opera in French and with several changes was performed at the Théâtre Lyrique, Paris, April 21, 1865, and this version translated back into Italian succeeded in Italy the first edition. At Paris Lady Macbeth was impersonated by Mme. Rey-Balla, and the other singers were Ismaël, Petit, Montjauze. Lady Macbeth sings in this opera a drinking-song, and the murderers are so many that they form a chorus. The opera was performed in New York on April 24, 1849, with Mme. Bosio as Lady Macbeth and Badiali as her husband. It was performed in Philadelphia on December 9, 1863, with Medori, Lotti, and Bellini. It was performed in Boston at the Howard Athenæum in the fifties, and at the Boston Theatre, January 13, 1864, with Mme. Medori and Bellini. There was a rumor, 1895, that Verdi proposed to rewrite "Macbeth" for Mme. Emma Calvé, but the rumor

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was denied. The opera was revived at the Costanzi Theatre, Rome, March 12, 1911, at the first performance of the Operatic Festival. The chief parts were taken by Battestini and Cecilia Gagliardi.

"Macbeth," grand opera in five acts, libretto by F. Eggers (after Shakespeare), music by Wilhelm Taubert. Produced at Berlin, November 16, 1857, with Johanna Wagner as Lady Macbeth and Formes as her husband. In this opera Lady Macbeth does not die before Macbeth's overthrow. She watches the conflict from a tower, and, after Macbeth falls, throws herself down.

"Macbeth," lyric drama in seven scenes, libretto by Edmond Fleg after Shakespeare, music by Ernest Bloch, Opéra-Comique, Paris, November 30, 1910. Lady Macbeth, Lucienne Bréval; Lady Macduff, Miss Vauthrin; Les Sorcières, Mmes. Duvernay, Brohly, Charbonnel; Macbeth, Albers; Macduff, Vieuille; Duncan, Féodoroff; Malcolm, Mario; Banquo, Laure; le Portier, Delvoye.

The text of a first act of an opera "Macbeth" by von Collin was published in 1809. Beethoven made sketches for the overture and the first chorus, which were to be enchained. Collin died in 1811, and the libretto was unfinished.

Oratorio, "Macbeth," by Gallus (Johann Mederitsch, about 1800).

"Lady Macbeth," by Martin Lunssens. Cantata, Brussels, 1894.

Symphonic Poems, Overtures, etc.

Overture by Traugott Maximilian Eberwein, Op. 105. Composed and produced at Rudolfstadt in 1828. At the time the overture was enthusiastically received.

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"Grand Characteristic" overture, by R. L. Pearsall, D minor, Op. 25. Written in 1836 at London for introduction to the witch music of Locke. Orchestral parts published in 1839 at Mayence.

Overture by G. von Skeletti, Op. 1. Pianoforte version published at Berlin in 1852.

Overture by Joachim Raff. Composed at Frankfort-on-the-Main in 1879. Performed for the first time on January 13, 1882, at Wiesbaden, under the direction of Louis Lüstner.

Overture by Henry Hugo Pierson, Op. 54. Composed and performed at Leipsic probably in 1870. The score and parts were published in 1874.

Overture by Ignaz Brüll, Op. 46. This overture was performed in Boston at a concert of the Boston Symphony Orchestra, February 2, 1901.

Overture by H. Mirande (Geneva, 1891).

Overture by Clarence Lucas, Op. 30. Performed by the Chicago Orchestra at Chicago in February, 1901, and in London (September 28, 1901).

Symphonic poem, "Macbeth," by W. H. Thorley, London, March 5, 1907.

Three orchestral pieces by W. Braunfels.

"Macbeth," a symphonic paraphrase with motto, "I have done the deed. . . . Methought I heard a voice cry, 'Sleep no more!'" by Sylvain Dupuis (Brussels).

Tone-poem, "Macbeth," by Louis A. von Gaertner, of Philadelphia.

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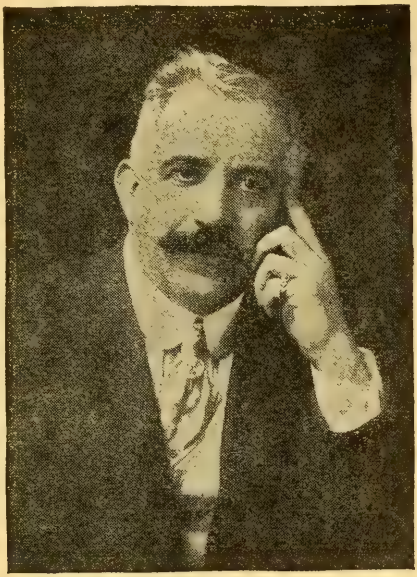
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GLEES, ETC.

"When shall we Three meet again." Glee, by M. P. King (1780), for two sopranos and bass; by Samuel Webbe, for two baritones and a bass; by William Horsley, for two sopranos and bass.

Round about the Caldron go." Glee in three parts, by M. P. King, about 1800.

"Come, Sisters, cheer we up his Sprights!" Glee by M. P. King, about 1800, for three voices and chorus.

The editor of the Programme Book will welcome additions to this list and corrections.

"SUMURÛN."

(From the London *Times*, February 20, 1911.)

It was lately recorded in this journal how a man of great substance and of great science had died in some country house, where he had lived a hermit through the evening of his days. A wealthy and scientific hermit is romantic enough in these days; but for a crowning touch of romance it appeared that this gentleman had been an amateur of the tight rope and enjoyed the friendship of the great Blondin. Thus are the claims of fantasy triumphantly vindicated in the face of a matter-of-fact world. The truth is, we all have deep down in our hearts some stirrings of this funambulatory passion, as Sir Thomas Browne would have called it (and, oh, how Sir Thomas would have loved the eremitical gentleman!); and it is because the music-halls do especially minister

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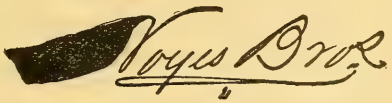
to it that they are thronged, as you may see at the Coliseum, with happy, fascinated crowds.

There are many forms of the funambulatory mood. You have the type-form in the distinguished head of the Royal Japanese Banzai Family, who walks the tight rope with prehensile toes. You have a humorous variant in Moran and Wiser (the names of music-hall combinations quaintly suggest "something in the City"), who are Comedy Hat and Boomerang Jugglers. A comedy hat, it should perhaps be explained, is not exactly a runcible hat, for that is worn on the head, as the line shows:—

"He weareth a runcible hat," . . .

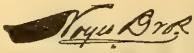
whereas this is used as a missile. And you have another variant of the funambulatory mood, a variant of exquisite beauty, in the German wordless play "Sumurûn," adapted from the Arabian Nights' Entertainments by Herr Friedrich Freska, set to music by Herr Victor Hollaender, skilfully mimed by Herr Lotz and Herr Spontelli, Fräulein Von Derp and Fräulein Konstantin, and "produced" by one of the greatest *metteurs-en-scène* of our time, Professor Max Reinhardt, of the Deutsches Theater in Berlin. The like of this marvel has surely never been seen in London before! It presents harmonies of colors that are now suave and tender and now all ablaze and dazzling,—the quiet hues of an old Persian rug and the glitter of gems; it has purity of outline and grace of movement. Then it tells a dramatic story of love and jealousy, revenge and death, with most eloquent silence. And here and there it has the salt of the grotesque.

It is not enough to say that "Sumurûn" gives pleasure: it casts a spell.



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It casts a spell from the moment that a young man in turban and flowing robe dreamily advances along the beflowered gangway leading from the back of the hall to the stage, squats cross-legged before the curtain, and tells you (with an almost imperceptible German accent) that he is Nur-al-Din, the cloth-merchant, in love with Sumurûn, the favorite of the Sheik. From that moment you forget the Coliseum and are back with Shibli Bagarag, seeking with the waters of Paravid and the strength of Garraveen and the Lily of the Enchanted Sea to shear the Identical from the topknot of Shagpat, the son of Shimpoor. For Shagpat, as you know, was a clothier, so that he and Nur-al-Din were two of a trade. Was it in the city of Shagpat or in the city of Oolb that Shibli Bagarag fell in with Nur-al-Din, and became aware of his love for Sumurûn, the favorite of the Sheik? Wherever it was, there was Nur-al-Din sitting cross-legged, dreaming of his love in the very thick of the Bazaar, and paying no heed to the hunchback showman, who was twanging a dismal strain and trying to get the crowd to enter his booth. As Nur-al-Din dreamed, Sumurûn passed that way, and by Allah (whose name be forever praised!) her eyes twinkled like stars through the faint mist of her veil. When they fell upon Nur-al-Din, they grew soft, and she paused, straight and slender, like a palm-tree against the moon. Then of a sudden she fled like an antelope, avoiding the Sheik, her master, who stalked fiercely through the Bazaar, with bent brows and his beard in his breast and two scimitars jutting from his girdle. And behind him danced epileptically the janitor of the Bazaar, followed by attendants, who distributed general thwackings. But Nur-al-Din, dreaming of Sumurûn, heeded naught of it.

By this time the Hunchback had filled his booth and begun his celebrated performance with a marionette, while the star of his company, a damsel from the land of the Great Mogul, red as a fox and as wily, lithe as a panther and as cruel, flirted in the corner with a young friend of the Sheik. Which perceiving, the Hunchback gave a scene, not down in his bill, but in real earnest, from "Pagliacci," and fell into a stupor of jealousy and despair. Then he clung to the dancer's bangled ankles, but she spurned him, so that, for very desperation, he sold her to the Sheik, who was what the Franks of Frangistan call a *vieux marcheur*

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and much given to collecting new moons to be added to the full moons of his harem. Repenting a moment later, but too late, the Hunchback tried to poison himself with bhang, but the bhang stuck in his throat and he only fell insensible. To the dancer, however, he seemed as dead as the doornail in the great door of the Palace of Aklis, and so she huddled the body into a sack, and the sack was found by the two servants of Nur-al-Din, who straightway carried it into their master's shop. These two servants were a great joy to the seeing eye and also to them that like to rock and to roll with chestquakes of irresistible laughter, as the birds laughed in the aviary of Goorelka. The tall servant, a negro, wore a garment of a wonderful color that was not mauve, as the ignorant ones of the Bazaar might call it, nor yet crushed strawberry, neither was it *bois de rose*, but something of all three, with a slight blend of that color which they know in the street that the Franks name the Street of Peace as *couleur d'une puce qui caresse sa fille*. Truly, in the name of Allah (praise it!) here was a color of colors. The second servant, a little one, with trousers even more baggy than the skin under the eyes of the old Serpent of the Lake, and a cheerful wielder of the broom, was the first to open the sack, and, seeing a corpse, was bothered, as Boolp the miser was bothered when invited to improvise verses to Bhanavar the Beautiful.

But the servants had to hide the sack as best they could, for customers were entering the shop, and among them Sumurûn, with her friends of the harem and her very impudent maid. And, lo! Nur-al-Din spread rich stuffs, the very cream of his wares, before Sumurûn, who marked them not, but stretched out her hand to Nur-al-Din, leaning her body sideways towards him, while, pretending to smooth the stuff, he stretched his hand towards hers. Then he swooned with love at her feet, till the other moons of the harem, laughing merrily, buried him in a heap of his own silks of China and of Samarcand, so that these were only fit to be cheap remnants in his next End-of-the-Season Sale. But Sumurûn, ere she left, threw him a red rose, of the color worn on guest-nights by members (only) of the Omar Khayyam Club. And by-and-by her maid, bethinking her of a cunning device, persuaded Nur-al-Din to hide himself in the box, so that the porters



might carry it into the Sheik's harem. Now in that very box there was already hidden—how Allah (praise him always!) only knows—the body of the Hunchback. And so it befell that both Nur-al-Din and the Hunchback (now recovered from his dose of bhang) found themselves in the harem of the Sheik among the full moons. They had, in fact, been solemnly carried thither in a procession headed by the Sheik and his guards, followed by the red dancer in a sedan-chair, by Sumurûn and her maid, and the other moons, and by the Janitor of the Bazaar, always epileptic, and his attendants, always distributing thwackings. And Nur-al-Din's little servant with the baggy trousers brought up the rear. They passed, silhouetted against a low white wall, over which you could just see minarets brilliantly lit, in sharp perspective, by moonlight. And so grateful to the eye was this motley procession that you wished they might never reach the Sheik's palace, but keep moving under the moon all night long like the tipsy Dons of Lincoln in the old unregenerate days who kept groping their way all night long round and round the Radcliffe Library.

In the harem the full moons were throwing oranges at one another, like undergraduates at a college "wine." They wore full skirts of some golden gauzy stuff over black leggins, a very short "zouave," and—an alluring smile. But their collective smile failed to allure the Sheik, who rejected their advances, and stalked off with the red dancer. Then the box was opened, and out popped Nur-al-Din and the Hunchback, the full moons taking the adventure as an excellent joke, clapping their hands with joy and swaying themselves as the willows sway under the breezes of Shiraz. Disregarding these womanish prettinesses, Nur-al-Din had eyes only for Sumurûn, who for the first time threw off her veil and discovered long black hair, all loose, and the face and slender form of a young girl. And she sank forward to Nur-al-Din, and then broke away, so that he was giddy with pursuing her, and his eyes swam with love till they were full as the two pools that are before the gate of the palace of Shahpesh the Persian. And the full moons, the golden-skirted ones, danced round the pair of lovers, and garlanded them with roses, as sign of betrothal; and leaning to one another in beautiful curves, with outstretched petitionary arms, sidling closer

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and closer still, Nur-al-Din and Sumurûn were at last locked heart to heart. And the full moons sank drowsily down in a ring round them, content for themselves to be in love with love.

Then suddenly there arose a hubbub, like the hubbub in the tribe of Beni Asser when the followers of Ruark ambushed them in the mountains. The Hunchback came tumbling headlong downstairs, and roused the sleeping harem with a gong. There had been terrific doings upstairs. Know that, when the Sheik retired with the red dancer, he had been secretly followed by the dancer's lover—the Sheik's young friend, him of the flirtings that were spoken of—as well as by the Hunchback. And, while the Sheik slept, the dancer beguiled his young friend, puckering her mouth womanishly and luring him on to kill the old man. Whereupon the Hunchback interfered, and the noise awoke the Sheik, who flung out of bed with a scimitar between his teeth. In a trice the scimitar was at the throat of the young friend, while the Hunchback strangled the dancer. And clattering downstairs came the Sheik, "seeing red" and brandishing his scimitar, while the full moons huddled together, and the blood went from Sumurûn and her tongue was dry as the well in a forgotten city. As for Nur-al-Din, he would have been a lost man,—for what protection is a common coffee-salver of the harem against a scimitar!—had not the Hunchback in the nick of time plunged his dagger between the Sheik's shoulder-blades. And then the Janitor of the Bazaar bobbed in and signified epileptically that the dread Sheik was well and truly dead, and the full moons clapped their hands, and Nur-al-Din and Sumurûn were together again, never to be parted more. The blessing of Allah be upon them all!

SCHUMANN AND THE RHETORIC OF MELODY.

(From the London *Times*, April 23, 1910.)

The diffusion of general culture among musicians is perhaps in some directions retarded by a modesty that prevents the musician from regarding his art as a subject from which the man of general culture can

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learn. In a period of musical transition or ferment non-musical criteria often obtain a despotic sway, and are supposed to be marks of freedom and liberality, while the bare mention of a musical criterion is evidence of a pedantic and provincial outlook. The non-musical men of culture do not, as a rule, share in such prejudices, nor do they realize their origin. Many of them confess that modern music is too abstruse for their old-fashioned tastes. They have a weakness for melody, modified by a faint hope that a course of modern music, with some explanation of its principles, may reveal to them either more melody than they can as yet find in it or else convince them that melody is not the unmixed blessing they have hitherto imagined it to be. It is to be feared that the official explanation of some of the most intellectual features of musical progress will be disappointing to the cultivated but musically untrained listener. The very breadth of his general culture will lead him to look for a musical explanation of what he does not understand. Instead of this he is given a mass of literature which at its best is no better than his own literary culture, and at its second-best is as bad as the "programme" of "Tod und Verklärung."

Now no man of culture fails to surmount the elementary difficulty that an artist will often found his finest work ostensibly on a basis which not only belongs to some other art, but is beneath criticism as a specimen of that other art. The merest "superior person" knows enough of music to boast that he "never listens to the words." Some genuine culture is needed to advance from this to the appreciation of the real function which words or programme, however poor, really do exert in the organization of all great music that employs them. But this appreciation is a very different thing from substituting literary for musical criteria, even if the literary criteria were of a high order. And there are signs of a growing suspicion, among the few men of letters

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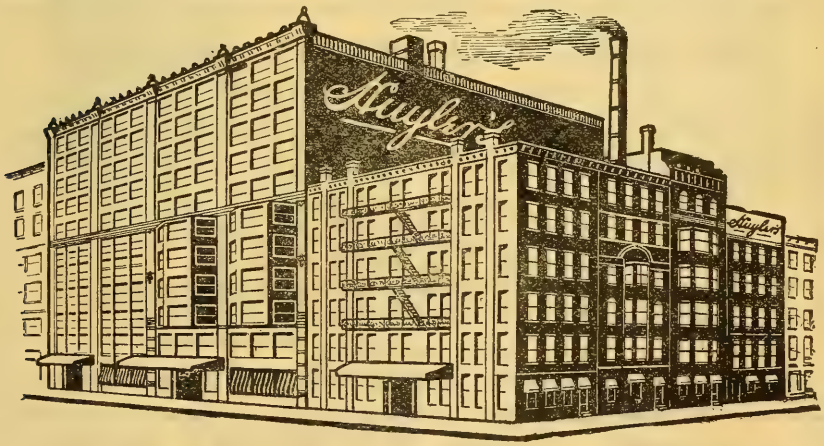
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interested in music, that the literary criteria to which modern music is sacrificing so many things formerly judged essential are not always the criteria which the poets themselves would indorse. Poetry will reveal its secrets to the poets of all arts, from the art of music to the art of life: it will not reveal its methods to every omnivorous reader who offers it the sacrifice of his musical skill.

Musical declamation, since the days of Wagner, has been the pride of the progressive musician. The classics, we are told, paid no attention to it: even academic writers hold up classical errors as warnings, so that the new edition of "Grove's Dictionary" continues to tell us that Handel says "victŏriоús" because, though the second syllable has a flourish of some half-dozen notes, it begins on an unaccented quaver, while the last syllable, being at the end of the phrase, comes, like all normal ends of phrases, on an accented beat. Again, most sixteenth-century composers take the common-sense view that it is a pity to make a word unrecognizable by pulling it out like a telescope; and, to avoid this, they tend to put their sustained notes and "melismata" on the last syllable. The listener has heard nearly the whole word without distortion, and may be supposed to take no more notice of its artificial prolongation than we take notice of the vocable "mm——er—" which forms the phonetic staple of our polite conversation. But here, again, we are warned against a mere classical barbarism. The correct doctrine from the time of Milton onwards is that the sixteenth-century composers paid no attention to declamation. Henry Lawes and Hugo Wolf are very careful in the matter. In its interests they agree in avoiding melodic symmetry. Debussy, with his extensive and successful experience in setting French poetry to music, has pronounced final judgment

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that melody is anti-lyrical; and, indeed, a very little experience suffices to show that it is difficult to fit a solidly constructed tune accurately even to a single stanza of poetry in any language.

The case against melody is not one that can be lightly dismissed, nor is it essentially modern. For the present we may shelve the question by propounding another; namely, What is the case against poetic metre in itself? Without claiming that this is a fair parallel to the case against melody, we may certainly predict that some upholders of advanced views on musical declamation would, if they began to discuss poetic metre with a master of the art, quickly discover that they had all their lives not only shared in the innocence of M. Jourdain, but had added to it an inveterate tendency to read poetry as prose. The difficulty of recognizing this varies with the language. French has so little accent, if it has any, that actual rhythmic errors in music cannot be proved. Indeed, in classical times, composers deliberately put their strongest accents on the dumb final *e*, to counteract the natural lilt which the music could not fail to give to the words. Meanwhile they neglected a more positive result of the French rhythmic fluidity, which Debussy has realized. Where there is no accent, there is but little rise and fall in pitch. The ideal musical declamation of French poetry will then be more or less like Mme. Bernhardt's sing-song delivery of specially moving passages, and very much like Debussy's vocal writing. But it will not be normally applicable to other languages.

German declamation is entirely different, and yet it is almost as hard for a German as for a French critic to attain a complete theory of musical rhetoric on the basis of his own language. The accent in German is so strong and the quantity so easily reducible to long and short syllables, with practically no gradations between them, that the lilt of German verse is obvious and unambiguous to the crudest ear. Unfortunately, the individual words have precisely the same lilt whether they are in prose or in verse: there is no cross-rhythm between the metre and the sense. The poet can attain variety by letting the structure of his sentences cross the lines; but the subtle shades of rhythm, the gentle strain on a weak syllable that produces a barely perceptible hesitation just at the most expressive moment, or the crowding of rapid syllables

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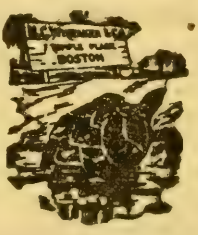
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in an emotional climax,—these resources are special effects in German poetry, needing emphasis and careful contrivance. In ancient classics and in Italian and English poetry it is almost impossible to avoid them; and the poetic ear uses them as its normal resources, and entirely rejects the theory that the metre should leave the length and stress of the words exactly as it would be in prose. The poet who has mastered the music of verse is not the writer whose lines give the metre automatically when we read them as if they were prose. He is the writer whose metre transfigures the sense and whose sense vitalizes the metre. And, if we add a remoter and greater artistic resource to the poetry, we must expect the same interaction on another and perhaps higher plane.

The setting of poetry to music is as far from being the mere addition of music to the poem as the creation of the poem is far from being the mere cutting up of a piece of prose into metrical lengths. As to the claims of melody, it is at least certain that they cannot be finally disposed of by composers who have given no proofs of their mastery of melodic resources. Mastery of melody is rare. Less rare is the ability to make a verbal or musical prose commentary on a poem; while there is nothing rare in the capacity to invent an attractive initial melodic phrase and fill up with formulas the interval between it and the vulgarest final cadence that fashion demands. Fashions will change, but the fashionable "melodious" song will continue to bring the tenor's top note on to the word "of," even when we shall have imported the Siamese scales into our every-day ideas of melody; and so the superior person will always have his examples of the anti-lyric character of melody ready to hand.

It is a hundred years since the birth of a man of genius who combined a high and active literary culture with a wealth and depth of melodic inspiration such as has never been surpassed even by the greatest classical composers. Schumann has his superiors in freedom and range of various musical resources: in the intensity and aptness of his melody he can without exaggeration be called one of the greatest musicians that ever lived. What is his attitude towards the poems he sets?

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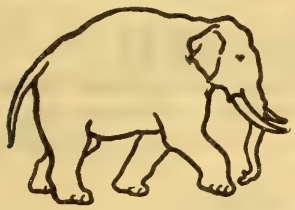
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familiar songs, such as "Ich grolle nicht," and by a considerable number of neglected works for one and more voices. It makes practically no difference whether we look to the neglected or to the hackneyed songs for illustration. Everywhere we find the words treated with apparently absolute directness and simplicity, and nowhere do we notice that the flow of melody has failed. No doubt Schumann's problem is often simplified by the comparative artlessness of German lyric metres, though this is less often the case in the selection made in these three programmes than in any more familiar series of songs. But nothing short of genius of the highest order will account for the musical swing and inevitable rightness of utterance that has made "Ich grolle nicht" one of the most familiar classics. The metre consists of ten-syllable lines, rhymed, and with frequent pauses within the line. The music does not follow the metre, yet it never violates it. It repeats words, but never without additional rhetorical force and never in order to complete its own symmetry. It follows the sense; but, unlike many intelligent modern compositions, it does not follow the logic. Schumann, like the great poets of all arts, realizes that the logical order is rarely the natural order. Many a clever composer has ruined a dramatic situation by making his singers declaim, not like persons with emotions, but like a master giving careful instructions to a not very intelligent servant. It is just the same when Schumann abandons melodic symmetry: by his utmost freedom in declamation we are moved as we can be only by a great master of melody. Mignon's third song, "Heiss mich nicht reden," is treated by Schumann with such independence that there is hardly a single musical phrase in it that is repeated out of its first context, and there are frequent changes of tempo and a wide range of key. Yet the effect is as unmistakably that of high lyric form as that of Tennyson's "Ode on the Death of the Duke of Wellington" is an effect of consummate metrical power. If any man could prove by example that melodic inspiration is a fundamental element in the poetry of music, that man was Robert Schumann.



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Symphony in D minor, No. 4, Op. 120 . . . . Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841, and on the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. Ferdinand David conducted. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'");

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an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the manuscript. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

The symphony in the revised and present form was played for the first time at the seventh concert of the Allgemeine Musikverein at Düsseldorf on March 3, 1853, in Geisler Hall. Schumann conducted from manuscript. The programme was as follows: Kyrie and Gloria for chorus and orchestra from a Mass by Schumann; Beethoven's Concerto in G major for piano (Clara Schumann, pianist); songs,—

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The performances that followed in order were at Düsseldorf, May 15, 1853, with Schumann conductor; Leipsic, Gewandhaus concert, October 27, 1853, Ferdinand David conductor; Cologne, November 8, 1853, Ferdinand Hiller conductor. The symphony was performed at a concert in Hanover, led by Joachim, January 21, 1854, when Robert and Clara Schumann and Brahms were present.

The symphony was dedicated to Joseph Joachim, and on the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow;* since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

* In the year 1841, when the symphony was composed, Joachim was ten years old.

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The symphony was performed in Boston for the first time at a Philharmonic concert, led by Carl Zerrahn, February 7, 1857. The programme was as follows:—

PART I.

1. Symphony in D minor, No. 4 . . . . . *Schumann*
(First time in Boston.)

2. Grand Fantasia for Violin . . . . . *Ernst*
Mr. Eduard Mollenhauer.*

3. Second Part from "Hymn of Praise" . . . . . *Mendelssohn*
(By request.)

PART II.

4. Grand Overture to Goethe's "Faust" . . . . . *Wagner*
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5. La Sylphide: Grand Fantasia . . . . . *Mollenhauer*
Mr. Eduard Mollenhauer.

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* Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1853 as a member of Jullien's famous orchestra. He composed an opera, "The Corsican Bride" (New York, 1861), operettas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre in Boston in the season of 1905–06.

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Mr. John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of Wagner's "Faust" overture was "masterly": "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.* Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony Concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892. Wüllner had brought out the symphony at Cologne, October 22, 1889.

* Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."

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It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" Symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence, and Schumann intended originally to accompany the song of oboe and first 'cellos with a guitar. This theme is followed

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by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and 'cellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The Trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra, There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly, with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

For a poetic appreciation of the many beauties of this romantic symphony see W. J. Henderson's "Preludes and Studies" (New York, 1891).

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SATURDAY EVENING, APRIL 8, at 8 o'clock

PROGRAMME

Tschaikowsky	Symphony, "Manfred"
Catalani	Wally's air, "Ebben? ne andrò lontana," from "La Wally," Act I.
Sgambati	"Te Deum Laudamus"
Boïto	Aria, "L' Altra Notte," from "Mefistofele," Act III.
Beethoven	Overture, "Leonora," No. 3

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Auf dem Wasser zu singen . . Schubert	Si mes vers avaient des ailes . . Hahn
Er ist . . . . . Wolf	Bonjour Suson . . . . Pessard
Recitative and Aria — The Magic Flute Mozart	Mother, oh, sing me to rest . . Franz
	Expectancy . . . . La Forge
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PROGRAMME

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Beethoven . . . . Adelaide
Schubert . . . . "The Wanderer"
Massé . L'oiseau s'envole (Paul et Virginie)
Godard . . . . Le Voyageur

II.

Purcell "I attempt from love's sickness to fly"
Old English . . . "Drink to me only"
Mallinson . . . { Four by the Clock / Gloriana }

III.

MacDowell . { Long ago, sweetheart mine / The Swan bent low to the Lily }
Chadwick . { Bedouin Love Song / The Danza }

IV.

Wallace . . . Freebooter Songs (Cycle)
1. Minnie Song 3. Cradle Song
2. The Rebel 4. Up in the Saddle
Schumann . . The Two Grenadiers

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FRIDAY AFTERNOON, APRIL 7, at 2.30 o'clock

SATURDAY EVENING, APRIL 8, at 8 o'clock

PROGRAMME

Tschaikowsky . . "Manfred," Symphony, Op. 58, after Byron's Dramatic Poem

I. Manfred's Wanderings and Despair.
   Lento lugubre.
   Moderato con moto.
   Andante.
   Andante con duolo.

II. The Fairy of the Alps.
   Vivace con spirito.
   Trio: L' istesso tempo.

III. Pastorale: Andante con moto.

IV. The Palace of Arimanes; Invocation to Astarte; Manfred's Death.
   Allegro con fuoco.
   Andante con duolo.
   Tempo primo.
   Largo.

Catalani . Wally's air, "Ebben? ne andrò lontana," from "La Wally," Act I. With Pianoforte Accompaniment

Sgambati . . "Te Deum Laudamus," for Orchestra and Organ, Op. 28. First time in this version in Boston

Boïto . . . Marguerite's Prison Song, "L' Altra Notte," from "Mefistofele," Act III.

Beethoven . . . . Overture to "Leonora," No. 3, Op. 72

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PETER TSCHAIKOWSKY

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

The full title of this composition is "Manfred, Symphony in Four Tableaux, after the Dramatic Poem by Byron."

Tschaikowsky wrote from Maidanovo to Sergeï Tanéïeff, June 25, 1885: "After some hesitation I have made up my mind to compose 'Manfred,' because I shall find no rest until I have redeemed my promise so rashly given to Balakireff in the winter. I do not know how it will turn out, but meanwhile I am very discontented. No! it is a thousand times pleasanter to compose without any programme. When I write a programme symphony I always feel I am not paying in sterling coin, but in worthless paper money."

Mily Balakireff wrote a letter dated St. Petersburg, November 9, 1882, to Tschaikowsky, in which he urged him to compose a symphonic poem based on Byron's "Manfred." He said that he had recommended the subject to Berlioz, who was unwilling on account of his age and physical infirmities. Balakireff would not compose the music, for the subject was not "in harmony with his intimate moods," but he thought the subject an admirable one for Tschaikowsky. And Balakireff sketched the programme at some length: there should be a fixed idea, the Manfred motive, which should appear in all the movements. His programme for the first movement is practically that which is printed in the score, and he took the pains to name the tonalities of the respective themes. His idea was that the second movement should portray the simple life of the Alpine hunter. "You must, of course, use a hunter's motive, but you should take the greatest care to avoid the trivial. God keep you from commonplaces after the

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manner of German fanfares and hunting music." The third movement should portray the Fairy of the Alps. The Finale should be a wild Allegro, with a portrayal of the palace of Arimanes and of the appearance of Astarte's ghost; "her music must be simple, transparent and ideally virginal"; then the setting of the sun and the death of Manfred. Balakireff gave him advice concerning details of scoring: thus, the notation of each pulsatile instrument should be on one line, not on five; the notation of the two flutes should be on one staff, and not on two. "The subject Manfred is not only a profound one, it is of contemporaneous interest, for modern humanity is sick because it knows not how to preserve its ideals." *

Tschaikowsky began composition at Maidanovo in April, 1885. He found the task a hard one, and he was tempted at times to put it aside. He wrote to Mrs. von Meck, August 15, 1885: "The work is so difficult and complicated that I myself am for the time being a Manfred." He spoke of his wish to be through with it, of his exhaustion: "This is the eternal vicious circle in which I go round without finding an exit. If I have no work, I am bored and dismal; if I have work—I work far

* Balakireff's letter is published in full in Modest Tschaikowsky's Life of his brother Peter, vol. ii. pp. 333–335. See Mrs. Newmarch's translation, pp. 484–486.

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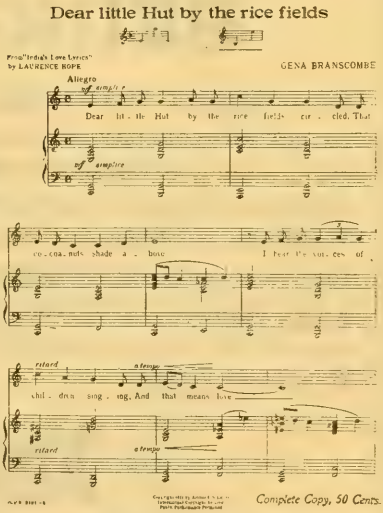
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beyond my strength." He completed "Manfred" in September, 1885, he said in a letter; but according to a note on the score it was completed December 24, 1885. Tschaikowsky wrote that month to Mrs. von Meck: "My 'Manfred' will be played once or twice, and then it will disappear; outside of a handful who go to symphony concerts, no one will happen to hear it. It is only the opera that brings us nearer to the people"; and he was already feverish over an opera at which he was then working.

The first performance of "Manfred" was at Moscow, March 23, 1886, under Erdmannsdörffer's * direction. Tschaikowsky attended the rehearsals and was at the concert. He wrote to his faithful and sympathetic friend: "I am very contented; I think it is my best orchestral work. The performance was an excellent one, yet it seemed to me the audience was unintelligent and cool, although at the end there was 'an ovation.'" César Cui, who was as a rule hostile toward Tschai-

* Max Erdmannsdörffer died at Munich, February 14, 1905. Born at Nuremberg on June 14, 1848, he studied at the Leipsic Conservatory and with Rietz at Dresden. He was court conductor at Sondershausen (1871–80), then he lived for a time at Leipsic. He was conductor of the Imperial Russian Music Society at Moscow from 1882 to 1889, and he founded at Moscow in 1885 a students' orchestral society. From 1889 to 1895 he conducted the Philharmonic concerts and Singakademie at Bremen. In 1895 he moved to Munich, but conducted the Imperial Russian Music Society's concerts at St. Petersburg during the winters of 1895–96 and 1896–97. In 1897 he was court conductor at Munich and teacher in the Akademie der Tonkunst, but he resigned both positions toward the end of 1898, and in 1897 he gave up conducting the Akademie concerts. The University of Warsaw made him a professor in 1886. He wrote an overture, "Narziss," choral works, songs, and piano pieces. He married in 1874 Pauline Fichtner (born Oprawill in 1847 at Vienna), a pupil of Liszt and a celebrated pianist and teacher.

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kowsky as a composer, wrote in terms of almost hysterical praise of "Manfred" when it was performed in St. Petersburg (December, 1886).

The first performance in America was by the Philharmonic Society of New York, Theodore Thomas conductor, December 4, 1886. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, April 27, 1901. Later performances in Boston at concerts of the Boston Symphony Orchestra were on February 8, 1902; April 30, 1904; March 11, 1905.

The symphony, dedicated to Mily Balakireff, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, tam-tam, tambourine, two harps, organ (or harmonium), strings.

This symphony, which was not catalogued by Tschaikowsky among his symphonies, may be characterized as descriptive or programme music. There is a preface in Russian and French.

I. Manfrèd wanders in the Alps. Tortured by the fatal anguish of doubt, racked by remorse and despair, his soul is a prey to sufferings without a name. Neither the occult science, whose mysteries he has probed to the bottom, and by means of which the gloomy powers of hell are subject to him, nor anything in the world can give him the forgetfulness to which alone he aspires. The memory of the fair Astarte, whom he has loved and lost, eats his heart. Nothing can dispel the curse which weighs on Manfred's soul; and without cessation, without truce, he is abandoned to the tortures of the most atrocious despair.

II. The Fairy of the Alps appears to Manfred beneath the rainbow of the water-fall.

III. Pastorale. Simple, free, and peaceful life of the mountaineers.

IV. The underground palace of Arimanes. Manfred appears in the midst of a bacchanal. Invocation of the ghost of Astarte. She foretells him the end of his earthly woes. Manfred's death.

***

Manfred is characterized at the very beginning of the symphony by

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a hopeless, relentless, boding theme (Lento lugubre) sounded loudly by three bassoons and a bass clarinet, with short and harsh chords of the lower strings. There is a heart-breaking cry after forgetfulness, a theme given to bassoons, horns, first oboe, and the lower tones of clarinets. This motive is afterward associated with the vision of Astarte and at last with her own woful cry. Then there is the suggestion of Manfred's knowledge of the black art. Of what avail are magic spells? The spirits cannot bring relief. There is an instrumental scene of confusion, rage, despair, until Manfred shrieks "Astarte!" (oboes, English horn, clarinets). Then begins the second part of this first movement. Hitherto the prevailing tonality has been that of B minor, and the tempo 4-4. The tempo is changed to 3-4, and the "Astarte theme" (Andante) enters in D major (muted strings, without double-basses). There is the suggestion of her cry "Manfred!" The theme is then treated with greater breadth, and there is a remarkably effective bass, which descends step by step, and is fancied by certain German analysts "to remind the hearer that this vision is only a vision, a memory to Manfred, in which he sees his own wickedness and reads his fate." The first theme of despair enters, and the movement closes in B minor, treated broadly and with the full strength of the orchestra; indeed there are frequent indications of *ffff*. The movement should not be considered as panoramic in any sense. There is no attempt to depict

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any special scene, to translate into music any particular soliloquy. It is the soul of Manfred that the composer wishes to portray.

***

The second movement, "The Fairy of the Alps," recalls inevitably scene ii., act ii., of Byron's poem:—

A lower Valley in the Alps. A Cataract.

Enter MANFRED.

It is not noon,—the sunbow's rays still arch
The torrent with the many hues of heaven,
And roll the sheeted silver's waving column
O'er the crag's headlong perpendicular,
And fling its lines of foaming light along,
And to and fro, like the pale courser's tail,
The Giant steed, to be bestrode by Death,
As told in the Apocalypse. No eyes
But mine now drink this sight of loveliness,
I should be sole in this sweet solitude,
And with the Spirit of the place divide
The homage of these waters.—I will call her.

(*Manfred takes some of the water into the palm of his hand, and flings it in the air, muttering the adjuration. After a pause, the Witch of the Alps rises beneath the arch of the sunbow of the torrent.*)

Beautiful spirit! with thy hair of light,
And dazzling eyes of glory, in whose form
The charms of earth's least mortal daughters grow
To an unearthly stature, in an essence

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Or the rose tints, which summer's twilight leaves
Upon the lofty glacier's virgin snow,
The blush of earth, embracing with her heaven,—
Tinge thy celestial aspect, and make tame
The beauties of the sunbow which bends o'er thee.
Beautiful Spirit! in thy calm clear brow,
Wherein is glass'd serenity of soul,
Which of itself shows immortality,
I read that thou wilt pardon to a Son
Of Earth, whom the abstruser powers permit
At times to commune with them—if that he
Avail him of his spells—to call thee thus,
And gaze on thee a moment.

Manfred tells her the story of Astarte and his despair. He will not swear obedience to the Witch, although she hints at help. The Witch disappears.

MANFRED (*alone*). We are the fools of time and terror! Days
Steal on us and steal from us; yet we live,
Loathing our life, and dreading still to die.

This movement may be called the Scherzo (B minor, Vivace con spirito, 2-4) of the symphony. As programme music it has only a slight connection with the fundamental idea. Byron had been much impressed by a scene at the foot of the Jungfrau (see the journal of his Swiss tour, which he sent to his sister): "Glaciers; torrents; one of these torrents nine hundred feet in height of visible descent; heard an avalanche fall, like thunder; glaciers enormous; storm came on,—thunder, lightning, hail; all in perfection and beautiful. The torrent is in shape, curving over the rock, like the tail of a white horse streaming in the wind, such as it might be conceived would be that of the '*pale horse*' on which Death is mounted in the Apocalypse. It is neither mist

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nor water, but is something between both; its immense height gives it a wave or curve, a spreading here or condensation there, wondrous and indescribable." As the scene in the poem may be regarded as a picturesque episode,—for the incantation is fruitless and only one of many,—so the music is a relief after the tumultuous passion and raging despair of the first movement. "The instrumentation is most ingenious in kaleidoscopic effects, both in tone color and rhythm, in its pauses, syncopations, triolets, delicate staccato, double-tongued passages for the wood-wind, pizzicato and flageolet tones for the strings." The vision of the dashing, glistening cataract continues until, with note of triangle and chord of harp, the rainbow is revealed. Manfred invokes the Witch. Flageolet tones of the harps add to the mysterious effect of the music. (These harmonics were then seldom found in scores. It is said that the first use of them is in Boïeldieu's "La Dame Blanche" (1825), but there is a better known instance in the "Waltz of Sylphs" in Berlioz's "Damnation of Faust.") The song of the Witch is given to the first violins (D major); the accompaniment is by two harps. This episode is developed by the full orchestra with the exception of trumpets and trombones. This section is designated as a trio, but there is no express indication of a return to the main portion. The theme of despair is again sounded, but the Witch does not disappear immediately, although her song is at an end. The glory of the cataract is once more seen. It pales as the theme of despair is heard again.

***

The Pastorale (G major, Andante con moto) opens with a long melody for two oboes accompanied by the strings. The music was suggested possibly by the scene between Manfred and the Chamois Hunter. There is no direct reference to any scene in the poem. A passage in imitation for strings (B major) includes a drone-bass of sixteen meas-

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ures,—B–F-sharp,—which falls suddenly to A–E, when the first horn intones the "theme of forgetfulness" (first movement) in changed form. There is a rough shepherd dance (clarinets, English horn, horn, bassoons, then oboes). The mood changes. The idyllic character disappears, and after strokes of kettledrums and a vigorous attack of strings and wood-wind the trumpets scream the theme of Manfred's despair. There are cries from the horns, convulsive rhythms, and the gayety is as extinguished forever. There is a return to the principal section. The motive of forgetfulness is heard toward the close (muted horns).

***

Finale (Allegro con fuoco, B minor). The bacchanal in the hall of Arimanes is, no doubt, an instance of the influence of Berlioz over Tschaikowsky,—an influence seen in other instances; for there is nothing in Byron's poem to suggest such musical description. In the poem Arimanes is on his throne, a globe of fire, and is surrounded by spirits, who hymn his praises. The Destinies and Nemesis enter, and pay him homage.

Enter MANFRED.

A SPIRIT. What is here?
A mortal! Thou most rash and fatal wretch,
Bow down and worship!
SECOND SPIRIT. I do know the man,—
A Magian of great power and fearful skill!
THIRD SPIRIT. Bow down and worship, slave!
What, know'st thou not
Thine and our Sovereign?—Tremble and obey!

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ALL THE SPIRITS. Prostrate thyself and thy condemned clay,
Child of the earth! or dread the worst.
MANFRED. I know it;
And yet ye see I kneel not.

Modest Tschaikowsky tells us that his brother admired and respected Berlioz as "a reformer of instrumentation"; but he was not enthusiastic over the music of the Frenchman. When Berlioz visited Moscow in 1867 to conduct two concerts, the Conservatory gave him a dinner, and Tschaikowsky then spoke a warm welcome in French to the distinguished visitor. As a critic, Tschaikowsky wrote at length of Berlioz in 1873. This article may be found in "Tschaikowsky," by Rosa Newmarch (London, 1900, pp. 145–148). I make room for this short extract: "Berlioz works upon the imagination. He knows how to engage and interest, but he can rarely move us. Poor in melodic inspiration, lacking a fine feeling for harmony, but endowed with a marvellous gift of exciting the imagination of his hearers, Berlioz applied all his creative powers to the externals of musical beauty. The results of this tendency are shown in that marvellous orchestration, that inimitable beauty of sonority, that picturesque presentment of the natural and fantastic world, which proclaim him the subtle and inspired poet, the unapproachably great master." Some claim that Tschaikowsky was not influenced to any extent by Berlioz, but surely in "Manfred" there are pages that are proofs of such influence.

This bacchanal grows wilder and wilder, until the theme of despair is heard. The music is now of ghostly character. There is a long fugato, which ends with a development of Manfred's motive. And now Byron is the direct inspirer. Astarte rises in obedience to the invocation of Nemesis, who answers the entreaty of Manfred.

MANFRED. Can this be death? there's bloom upon her cheek;
But now I see it is no living hue
But a strange hectic—like the unnatural red
Which Autumn plants upon the perish'd leaf.
It is the same! O God! that I should dread
To look upon the same—Astarte!—No,
I cannot speak to her—but bid her speak—
Forgive me or condemn me.

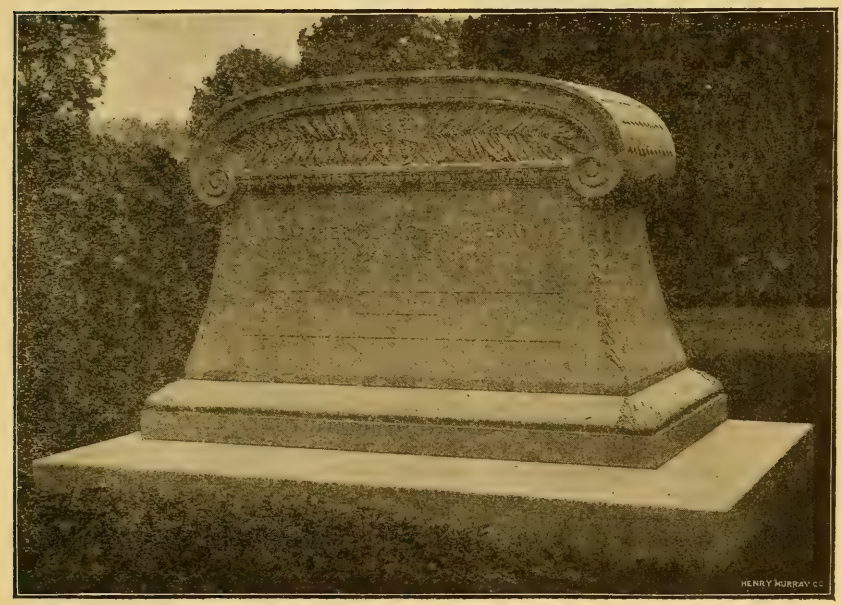
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PHANTOM OF ASTARTE. Manfred!
MANFRED. Say on, say on—
I live but in the sound—it is thy voice!
PHANTOM. Manfred! To-morrow ends thine earthly ills.
Farewell!
MANFRED. Yet one word more—am I forgiven?
PHANTOM. Farewell!
MANFRED. Say, shall we meet again?
PHANTOM. Farewell!
MANFRED. One word for mercy! Say thou lov'st me.
PHANTOM. Manfred!

(*The Spirit of* ASTARTE *disappears.*)

NEMESIS. She's gone, and will not be recall'd;
Her words will be fulfill'd. Return to the earth.
A SPIRIT. He is convulsed.—This is to be a mortal,
And seek the things beyond mortality.

Harp glissandos accentuate the weird effect of this scene. And now the themes of the first movement are combined in broad treatment, until there is a tremendous climax.

THE ABBOT OF SAINT MAURICE. Alas! how pale thou art—
thy lips are white—
And thy breast heaves—and in thy gasping throat
The accents rattle—Give thy prayers to Heaven—
Pray—albeit but in thought—but die not thus.
MANFRED. 'Tis over—my dull eyes can fix thee not:
But all things swim around me, and the earth
Heaves as it were beneath me. Fare thee well—
Give me thy hand.
ABBOT. Cold—cold—even to the heart—
But yet one prayer—Alas! how fares it with thee?
MANFRED. Old man! 'tis not so difficult to die.
(MANFRED *expires.*)
ABBOT. He's gone—his soul hath ta'en his earthless flight—
Whither? I dread to think—but he is gone.

In the symphony the organ at the end of the Finale hints at recon-

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ciliation and forgiveness. But the last measures hint at the "Dies Irae."

***

Such is Tschaikowsky's translation of "Manfred" into music,—"Manfred" the poem that was praised by Goethe, who pronounced it to be "a wonderful phenomenon," and yet was inclined to think, with Hazlitt, that Manfred is merely Byron "with a fancy drapery on."

Byron did not intend that "Manfred," a dramatic poem, should be played. He wrote to Murray, his publisher, "I have at least rendered it *quite impossible* for the stage, for which my intercourse with Drury Lane has given me the greatest contempt." A few days after (March 3, 1817) he wrote: "I sent you the other day, in two covers, the first act of 'Manfred,' a drama as mad as Nat Lee's Bedlam tragedy, which was in twenty-five acts and some odd scenes. Mine is but in three acts." He alluded to it March 9 as a dramatic poem. He called it later a "witch drama," and on April 9 he wrote: "You may call it 'a poem,' for it is no drama, and I do not choose to have it called by so damned a name,—a 'Poem in dialogue,' or Pantomime, if you will; anything but a green-room synonym."

Yet "Manfred" has been played in England, Germany, and the United States, if not in other countries. The first performance was at Covent Garden, London, in October, 1834. (The play was published in 1817.) The production was managed by Alfred Bunn. The scenery was by Grieve and the music by H. R. Bishop. There was an attempt made to engage Charles Kemble to play the leading part, but his terms were

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too high. Manfred was impersonated by Mr. Henry Denvil.* Ellen Tree was the Witch. Byron's sister, the Hon. Mrs. Leigh, was present.

This Mr. Denvil produced his own version of Byron's poem in New York at the Park Theatre, October 20, 1836. He took again the part of Manfred, and, according to a contemporary critic, "gave little satisfaction." Mrs. Vernon was the Witch; Mrs. Grimes was Astarte.

Ernst von Possart read the part of Manfred in Byron's tragedy at the Bowery Theatre, New York, on March 3, 1888. Colonel T. Allston Brown adds in his "History of the New York Stage,"—"when Schumann's music was sung in its entirety for the first time in America." This statement is erroneous. The first performance of the music complete in America was on May 8, 1869, at a concert of the Philharmonic Society of New York, when Edwin Booth read the poem. The chorus was made up of singers from the Liederkranz Society.

"Manfred," a travesty of Byron's tragedy, was produced at Mitchell's Olympic, New York, February 24, 1840, when William Mitchell took the part of Man-Fred. "This had a longer run than any piece up to that time in America." The travesty was written by G. A'Beckett.

"Manfred" was revived at Drury Lane, London, as late as October 14, 1863, when it was produced by Samuel Phelps, who took the part of Manfred. Rose Leclerq played Astarte, Mr. Ryder took the part of the Abbot, Mr. Neville was Manuel, and Mr. Warde impersonated Arimanes. Henry Morley did not find this performance dull. He wrote in his "Journal of a London Playgoer": "'Manfred' has the best of successes. It brings what it should be the aim of every manager to bring, the educated classes back into the theatre. . . . The

*Henry Gaskell Denvil, born 1804, died 1866, made his début in the part of Shylock at Drury Lane, under the management of Alfred Bunn, on October 6, 1834. He was a failure, or very near it, in this and in every subsequent part that he undertook, until he appeared at the same house in the part of Manfred on October 29 of the same year. In this he made a hit, which he never repeated in any other part. He was an early "one part" actor, in a word. He played Manfred for the first time in America at the Park Theatre, New York, on October 20, 1836. He had a number of children, all on the stage later. His daughter Alice was in F. R Benson's company, at the Lyceum, London, in 1900. I am indebted to Mr. F. E. Chase of Boston for this note.

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playgoer has much to learn who does not feel the distinctive power of a true actor in Mr. Phelps's delivery of Byron's poem. Costly and beautiful as the spectacle of 'Manfred' is, it really blends with and illustrates Byron's verse. . . . The piece deserves a long run, and its influence as an antidote to some faults in the taste of the day will be all the stronger for its want of effective dramatic action of the ordinary sort. When the town has learnt to sit and hear poetry almost for its own sake, and because it is well interpreted, it will have made a safe step towards the right sense of what it ought to look for in a play. There is plenty of vigorous dramatic action in a wholesome English playbook, but just now it is very desirable to lay the emphasis on words and thoughts. We get plays of action (from the French), worded only with feeble commonplace. The action and the actors are the play: printed, it usually is unreadable. I do not know whether there was any deliberate design to lay stress on the right point in reviving a dramatic poem that consists little of action, and almost wholly of a poet's thought and fancy."

***

To some the play may now seem absurd in its melodramatic woe; but it is a true poem of its period, of social and political conditions that made Byron possible. As W. E. Henley says: "A generation at once dandified and truculent, bigoted yet dissolute, magnificent but vulgar (or so it seems to us), artistic, very sumptuous, and yet capable of astonishing effort and superb self-sacrifice. . . . A dreadful age, no doubt: for all its solid foundations of faith and dogma in the church, and of virtue and solvency in the State, a fierce, drunken, gambling, 'keeping,' adulterous, high-living, hard-drinking, hard-hitting, brutal age. But it was Byron's."

This dramatic poem inspired the symphony of Tschaikowsky, the music of Schumann (composed in 1848–51), the "Ode-Symphonie" by Louis Lacombe for solos, chorus, and orchestra (1847). Add to these works a symphonic poem by Fendrich, a symphonic prelude by Präger, three orchestral pieces by Mackenzie,—"Astarte," Pastorale, "Flight of the Spirits,"—symphonic prelude by A. von Ahn Carse (London,

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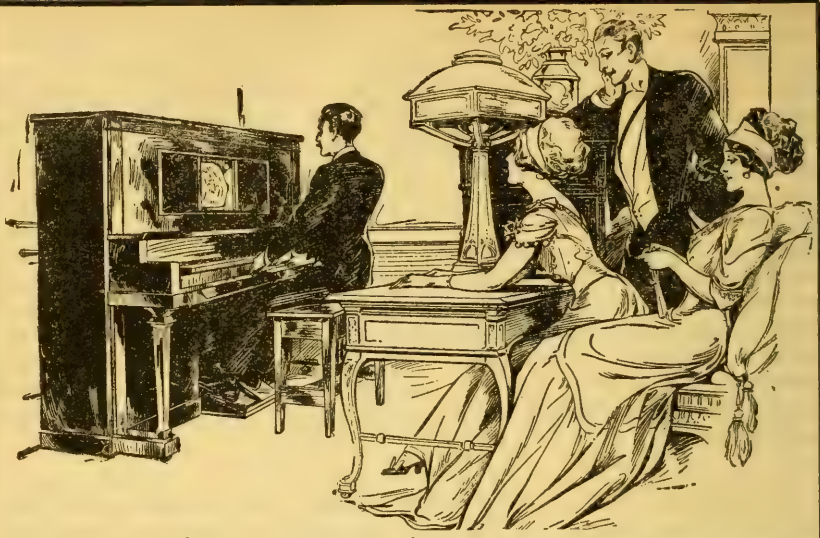
DER ROSENKAVALIER By RICHARD STRAUSS

A GUIDE TO THE OPERA

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March 2, 1904). The unhappy Nietzsche composed a "Meditation on Manfred," and sent it to von Bülow in 1872, who wrote him a letter of scathing criticism (see "Hans von Bülow: Briefe," vol. iv. pp. 552–555. Leipsic, 1900). The operas entitled "Manfred" are founded on adventures of the King of Sicily, who was slain in battle in 1266. Hans von Bronsart wrote the libretto as well as the music of "Manfred," a dramatic tone poem in five scenes (Weimar, Court Theatre, December 1, 1901). His hero is a young composer of the Renaissance, who, faithful to classical ideals, is not recognized by his contemporaries. He loves at first a choir singer, Maria, but forsakes her for the coquettish Countess Ramona. Maria dies of a broken heart. Manfred, haunted by spirit voices, flouts the Countess at their betrothal feast. A duel follows, and he is sorely wounded. In feverish dreams he sees the Day of Judgment, when his faithlessness toward Maria is urged against him. He turns toward God and through the entreaties of the wronged one he is pardoned in the world above. This work was sung with scenery, costumes, action.

Jules Massenet in 1869 worked on an opera, "Manfred." Byron's poem was adapted for this purpose by Jules Émile Ruelle. The work was not completed.

Miss Carolina (Carolyn) White was born at Dorchester, Mass., on December 23, 1883. She studied singing with Mr. Weldon Hunt, of Boston, and sang in a concert given by his pupils in Steinert Hall, June 1, 1905 (waltz song from Gounod's "Romeo and Juliet," "Caro nome" from "Rigoletto," Kilburn's "At Ebb Tide," Miss Lang's "Song in the Songless," and the soprano part in the quartet from "Rigoletto"). She gave with Mr. Albert Edwin Barnes a concert in Steinert Hall on April 24, 1906, when she sang the waltz song from Gounod's "Romeo and Juliet," songs by Hammond, Ries, Van der Stucken, Arditi, Miss Lang, Mrs. Beach, Tschaikowsky, Needham, and

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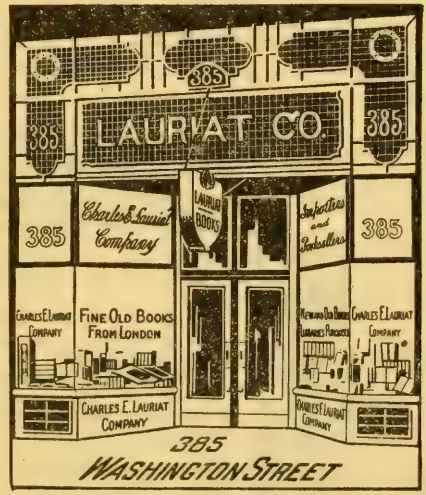
in duets by Foote, Hildach, Ries. She gave another concert with Mr. Barnes in Steinert Hall, April 8, 1907, when she sang "C' era una volta un principe" from Gomes' "Il Guarny," the waltz song from "Romeo and Juliet," and songs by Wilson, Nevin, Hammond, La Forge, Mrs. Beach, MacDowell, Dell' Acqua, Henschel, Atherton, Ries, Miss Lang, and Huhn. Soon afterward she went to Naples, where she studied with Sebastian, and made her first appearance in opera at the San Carlo, Naples, as Gutrune in Wagner's "Dusk of the Gods" (in Italian) on December 5, 1908. She afterward appeared as Aïda, Santuzza, and in "Mefistofele." Then she returned to the United States, and spent some time in Boston. She went back to Italy, enlarged her repertory, and sang in "Tosca," "Manon Lescaut," "Madama Butterfly," "La Gioconda," "Iris," and other operas.

In the fall of 1910 she joined the Chicago Opera Company, and was the first in that city to take the part of Minnie in Puccini's "Fanciulla del West."

Her first appearance in Boston in opera was at the Boston Opera House, February 24, 1911, as Minnie in Puccini's opera. She took the part again at this opera house on March 4, 1911.

She was married in 1910 to Mr. Paul Longone, assistant director of the San Carlo Opera House, Naples.

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WALLY'S AIR, "EBBEN? NE ANDRÒ LONTANA," FROM "LA WALLY," ACT I. . . . . ALFREDO CATALANI

(Born at Lucca, June 19, 1854; died at Milan, August 6, 1893.)

This air is sung by Wally at the end of the first act. Her father has promised her in marriage to Gellner, and, when she refuses to accept him, turns her out of the house. The air is in answer to the father's threat.

Ebben? Ne andrò lontana,
Come va l' eco della pia campana
Là, fra la neve bianca;
Là fra le nubi d' òr;
Laddóve la speranza,
È rimpianto, è dolor!

O della madre mia casa gioconda,
La Wally ne andrà da te,
Lontana assai, e forse a te,
Non farà mai più ritorno,
Ne più la rivedrai.
Ne andrò sola e lontana
Come l' eco della pia campana
Là, fra la neve bianca;
N' andrò sola e lontana,
È fra le nubi d' òr;
Ma fermo è il piè!
N' andiam che lunga è la via.

Well—I shall go far, as the echo of a holy bell, there, among the white snows and the golden clouds; there where is hope, sorrow, pain! O joyous dwelling of my mother, the Wally will go far away from you, and perhaps she will never return to you, and you will not see her again. I shall go far and alone, as the echo of a holy bell, there, far among the white snows and the golden clouds; but bravely and on foot. Let us go, for the road is long. (Translation by M. R.)

Andante sostenuto molto, 3-4.

* * *

"La Wally," opera in four acts, libretto based by Luigi Illica on a novel, "Die Geyer-Wally," by the Baroness Wilhelmine von Hillern,

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music by Catalani, was produced at La Scala, Milan, January 20, 1892 The cast was as follows: Wally, Enrichetta Darclée; Stromminger, Ettore Brancaleoni; Afra, Virginia Guerrini; Walter, Adelina Sthele; Hagenbach, Emanuele Suagnes; Gellner, Arturo Pessina; Il Pedone, Pietro Cesari.

The first performance in the United States was at the Metropolitan Opera House, New York, on January 6, 1909. The cast was as follows: Wally, Emmy Destinn; Afra, Mary Ranzenberg; Walter, Isabelle L'Huillier; Hagenbach, Riccardo Martin; Gellner, Pasquale Amato; Stromminger, Giulio Rossi; Il Pedone, Giuseppe Campanari. Arturo Toscanini conducted.

The scene is laid in the Tyrolean Alps about 1880. Gellner and Hagenbach, rival marksmen, compete for the hand of Wally. Her father has promised her to Gellner. She refuses him, and is turned out of the house. In the second act she has inherited her father's property. Hagenbach, whom she had favored, flirts with Afra, an innkeeper. Wally insults her, and Hagenbach promises to avenge her. In a dance he works on Wally's feelings, so that she gives him a kiss. The spectators, knowing the plot, laugh scornfully. Wally asks Gellner to kill Hagenbach. In the third act Gellner, waiting for Hagenbach, pushes him over a bridge that spans a precipice. Wally repents, calls the neighbors, and rescues Hagenbach. In the fourth act she is dwelling

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in a mountain hut. Hagenbach comes to her and declares his love. It is returned. The lovers do not observe a rising storm. Hagenbach, realizing the danger, in his descent is engulfed in an avalanche. Wally throws herself with outstretched arms over the precipice.

* * *

Wilhelmine von Hillern's novel "Die Geyer-Wally" was published in 1875. She dramatized the novel, and her play was successful.

* * *

Catalani studied at first with his father, who was the organist of the church of San Frediano in Lucca. At the age of fourteen he composed a mass which was sung in the cathedral. His parents wished him to be a lawyer, but at school he wrote musical exercises when he should have been studying Latin and Greek, and he did not go to the University of Padua, but remained at Lucca and took lessons in composition of Magi. An overture by the youth was performed at the Lucca Theatre. When he was seventeen, he went to the Paris Conservatory and was admitted to Bazin's class. Returning to Italy, he studied under Bazzini at the Milan Conservatory.

His operas are "La Falce," an eclogue in one act, produced at the theatre of the Milan Conservatory in the summer of 1875; "Elda," opera in four acts, libretto by D'Orneville (Turin, January 31, 1880),



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"Dejanice," opera in four acts, libretto by Zanardini (La Scala, Milan, March 17, 1883); "Edmea," opera in three acts, libretto by Ghislanzoni (La Scala, Milan, February 27, 1886); "Loreley," a new version of "Elda" (Turin, 1890); "La Wally," libretto by Illica (La Scala, Milan, January 20, 1892).

He also composed a symphonic poem, "Ero e Leandro" (1885), chamber music, songs, and pianoforte pieces.

Te Deum Laudamus for Orchestra and Organ (*ad lib.*), Op. 28.

Giovanni Sgambati

(Born at Rome, May 28, 1843; now living there.)

The first edition of this work was copyrighted in 1893, and the first performances were with organ and string orchestra, although, when the composition was played at the Crystal Palace, October 20, 1894, other instruments were introduced.

The later edition was copyrighted in 1908, and the score calls for these instruments: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, organ (*ad lib.*), and the usual strings.

The composition is a treatment of the plain-song "Te Deum Laudamus,"—first section,—and the *cantus firmus*, after a few introductory measures, is given to the first violins. Andante solenne, E major, 4-4.

The Te Deum Laudamus for organ and orchestra of strings has been performed at a concert of the Cecilia Society, March 20, 1896, Mr. Lang conductor; at a concert in aid of the Pension Fund of the Boston Symphony Orchestra, Mr. Gericke conductor, November 27, 1904;



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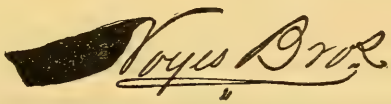
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and at a concert of the Cecilia Society, Mr. Lang conductor, December 11, 1906.

***

The authorship of the canticle "Te Deum Laudamus" has been ascribed to several, and especially to Saint Ambrose, Bishop of Milan (333–397), so that the canticle is sometimes entitled *Hymnus Ambrosianus*, but it is probable that Ambrose translated the text from a hymn of the Greek Church, and that the last lines were added. It is now thought that the author was Nicetas, Bishop of Remesiana in Dacia. "The music is coeval with the words, and indeed in some respects it is older than they in their present form. . . . It consists of three sections: recounting the praise of the Trinity from 'We praise Thee' to 'The Comforter'; the praise of Christ, from 'Thou art the King' onward, ending with two verses of prayer, 'We therefore pray Thee, etc.,' and 'Make them to be numbered, etc.'; a series of versicles and responses like the sets in use elsewhere in services both Latin and English, 'O Lord save Thy people, etc.,' to the end." These sections are treated separately as far as the music goes.

Rockstro, mentioning the fact that the number of polyphonic settings is less than that of many other hymns of far inferior interest, gives as a reason the immense popularity of the plain-song melody in Italy and especially in and about Rome. "Every peasant knows it



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by heart; and from time immemorial it has been sung in the crowded Roman churches at every solemn thanksgiving service by the people of the city and the wild inhabitants of the Campagna, with a fervor which would have set polyphony at defiance."

The canticle in the Catholic Church is the climax of the service of Nocturns or Matins on festivals, and has been constantly used separately as an act of thanksgiving on special occasion.

Among the elaborate settings are those of Benevoli, Sarti, Graun, Purcell, Handel ("Utrecht" and "Dettingen"), Berlioz, Sullivan, Dvořák, Stanford, Parry, Bruckner, Verdi.

***

These compositions by Sgambati have been performed in Boston:—

Symphony No. 1 in D, Op. 16 (Boston Symphony Orchestra, November 10, 1894; January 29, 1898).

Concerto for pianoforte and orchestra (B. J. Lang's Concerto Concerts, H. G. Tucker pianist, March 10, 1890; Boston Symphony Orchestra, H. G. Tucker pianist, November 1, 1890).

String quartet (known as quartet in C-sharp minor, also quartet in D-flat major), Op. 17 (Listemann Quartet, November 11, 1889; Kneisel Quartet, October 22, 1894; November 23, 1896; October 27, 1902; November 9, 1909).

Quintet for pianoforte and strings, Op. 4 (Kneisel Quartet, February 23, 1904, Harold Randolph pianist).

Quintet for pianoforte and strings, Op. 5 (Kneisel Quartet, November 8, 1910, Ernesto Consolo pianist).

***

Sgambati's second symphony, composed in 1883, and performed at the Tonkünstler Versammlung at Cologne in 1887, is unpublished.

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He composed a third symphony, "Epitalmio Sinfonico" for the wedding of the Duke of Aosta, but this symphony is more in the form of a suite.

Sgambati's Requiem Mass for chorus, baritone solo, and orchestra, was composed in commemoration of the death of King Humbert, and produced at the Pantheon, Rome, January 17, 1896.

His pianoforte pieces are well known here. The popular Gavotte was orchestrated by Mancinelli and published in 1882.

ARIA, "L' ALTRA NOTTE," FROM "MEFISTOFELE," ACT III.

ARRIGO BOÏTO.

(Born at Padua, February 24, 1842; now living at Milan.)

This aria is sung by Marguerite in prison. "It is night. A lighted lamp hangs against the wall. She is lying on a heap of straw and her mind wanders."

L' altra notte in fondo al mare
il mio bimbo hanno gittato,
or per farmi delirare
dicon ch' io l' abbia affogato.
L' aura è fredda, il carcer fosco,
e la mesta anima mia
come il passero del bosco
vola, vola, vola,
vola, vola, via. Ah! pietà di me!

Last night in the deep, deep sea
Did they drown my little one—
Now they say, to madden me—
'Twas by myself the deed was done—
I am cold—My cell is dark—
But I let my sad heart stray
Like a swallow in the forest,
Flying, flying, flying,
Flying, flying away.
Ah! have pity on me.

In funereo sopore
è mia madre addormentata
e per colmo dell' orrore dicon ch' io
l' abbia attoscata.
L' aura è fredda, il carcer fosco,
e la mesta anima mia
come il passero del bosco
vola, vola, vola,
vola, vola, via. Ah! pietà di me!

Like one dead at break of day—
Lay my mother without a breath.
Oh! 'twas hard of them to say
It was myself had caused her death—
I am cold—My cell is dark—
But I let my sad heart stray
Like a swallow in the forest
Flying, flying, flying,
Flying, flying away.
Ah! have pity on me.



Andante lento, D minor, 4-4.

"Mefistofele" was first produced at La Scala, Milan, March 5, 1868. The chief singers were Mmes. Reboux and Flory and Messrs. Spallazzi and Junca. The opera failed. Boïto, his own librettist, accepted the verdict and revised his work. The new version was produced at the Communal Theatre, Bologna, October 4, 1875. The chief singers were Mme. Borghi-Mamo and Messrs. Campanini and Nannetti. The opera was successful at Bologna; also at La Scala on May 25, 1881.

The first performance in the United States was in English at the Globe Theatre, Boston, November 18, 1880, when the singers were Mmes. Marie Roze and Annandale and Messrs. Perugini, Conly, and Tilla.

***

Boïto is not wholly Italian: his mother was a Pole, a Countess Josefine Radolinska. His elder brother, Camillo, a professor of architecture at Milan and a writer about art, had a strong influence over Arrigo, who showed so marked a disposition toward music that the family moved in 1856 from Padua to Milan, where he studied at the Conservatory under Alberto Mazzucato. The teacher saw promise in his pupil, but the authorities at the Conservatory were dissatisfied with the progress of the boy and thought of dismissing him as Verdi, whose name is associated with Boïto, the librettist, had been rejected by the same Conservatory.

It was as a writer that Boïto first attracted attention. Articles contributed by him to Italian and French magazines were praised, and Victor Hugo cast a favoring eye on him. Boïto wrote the libretto and some of the music of a cantata, "La Sorella d' Italia" (1862). Faccio, the famous conductor, who died insane, was a fellow-pupil, and composed the rest of the music. This cantata was never published,

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with the exception of two short duets for female voices. (Riemann mentions an earlier cantata, "Il 4 Giugno," 1860.)

"La Sorella d' Italia," performed in 1862, was so successful that the Italian government gave the two composers a sum of money besides the gold medal, that they might travel and study the works of foreign musicians. Giannandrea Mazzucato, in his interesting article "Boïto," in Grove's Dictionary (revised edition), states that Boïto had already composed several numbers of "Mefistofele," among them the Garden Scene as it now stands. His brother Camillo had directed his attention to Goethe's "Faust" as an operatic subject long before Gounod's opera was written.

Boïto spent the greater part of the two years in Paris, and some time in Germany. He heard operas by Wagner for the first time, but was not influenced by them. When he returned to Italy, his idols were as before he left Milan,—Marcello, Beethoven, Verdi, Meyerbeer. Yet he was not satisfied with the form of Italian opera then in fashion. "He was too modest to preach a new faith, too honest to demolish before knowing how and what to build, and too noble to write with the sole end of amusing his fellow creatures." Gounod's "Faust" was performed at Milan with great success. Boïto devoted himself for a while to literature. He wrote lyrics (1861–67), which were published with the anagram "Tobia Gorrio" as the author's name at Turin in 1877. He wrote a novel, "L' Alfier Meno"; he started with friends a brilliant but short-lived newspaper, *Figaro;* he contributed to magazines, and wrote much for the *Giornale della Società del Quartetto di Milano*, a musical paper, with the aim of encouraging a taste for instrumental music. An article eulogizing Mendelssohn in a way that was considered disrespectful to Italian composers led to a duel in which Boïto was wounded in the right arm.

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In 1866 the war with Austria put an end to musical business. Boïto, Faccio, and others joined the volunteer corps under Garibaldi, and fought bravely. When the campaign was over, Boïto thought of a literary career in Paris. Victor Hugo urged him to come, and gave him a warm letter of introduction to Émile de Girardin. Boïto arrived at Paris in the spring of 1867, determined to be a journalist; but Girardin was then the hero of a political *cause célèbre*, and, as the introduction led to nothing, Boïto visited a sister in Poland. He sketched there the music for an arrangement of Goethe's whole poem, and completed some of the chief scenes, but without thought of a performance, for he purposed to return to Paris in the fall. Meanwhile the managers of La Scala heard that Boïto was at work on "Faust," and managed to obtain the opera.

"It must be fairly owned," says Mazzucato, "that the public was not ready to understand the new language he intended to speak, nor did the poet and composer know clearly what he was going to say to them. There is no denying that the original 'Mefistofele,' though poetically and philosophically admirable, was, taken as an opera, both incongruous and amorphous. It was an interminable work, with very deficient and feeble orchestration, no dramatic interest, and composed without the most distant thought of pleasing the taste of opera-goers. The conception was sublime and the outline bold and startling; but it was little more than a sketch, or a cartoon for a fresco, and the real work was absolutely wanting. It would have taken at least a year to get it properly ready, if the author had chosen to follow up the original scheme; but Boïto found himself with very few months before him, barely sufficient to put the materials together."

There were fifty-two rehearsals. The interpreters at last were enthusiastic over the music. All the seats and standing-room were sold weeks before the performance. Boïto was allowed to conduct the

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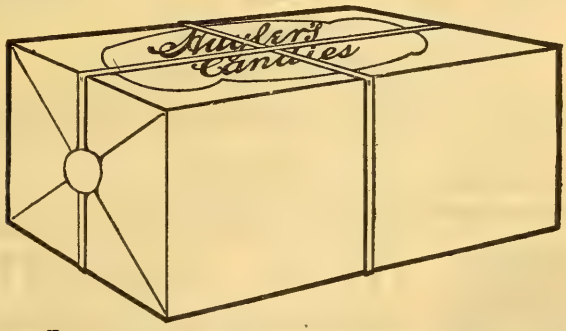
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opera, and the libretto was published and sold before the opening night, —two breaches of custom.

The Prologue provoked thunders of applause. The first act was received coolly; the Garden Scene displeased the audience. The "Sabba Romantico" was considered irreverent, and the audience hissed and howled, for at the moment of Mephistopheles' coronation the wizards and witches knelt and sang the plain-song of the *Tantum Ergo*. "Boïto's partisans stood him in good stead, and kept up to the very end of the opera a strong opposition to the majority, but this of course served only to increase the disturbance. Challenges were exchanged, resulting in duels the next morning. The confusion and clamor in the theatre reached such a pitch that during the fourth and fifth acts it was at times utterly impossible to hear either chorus or orchestra. When the curtain fell for the last time, all the members of the orchestra rose to their feet like one man and enthusiastically cheered the unfortunate composer; a rush was made from the pit into the stalls, and a shrieking and howling crowd hissing and applauding wildly rushed forward toward the orchestra. The house was cleared and the frantic audience fought it out in the streets until the next morning. The performance had lasted nearly six hours."

It is said that the interpreters of the chief characters were wholly inadequate. In the course of the week the Prologue and first, second, and third acts were given at one performance, and on the following night the Prologue, fourth and fifth acts. The conflict still raged, and the chief of police thought it best to interfere. "Mefistofele" was withdrawn *by order*.

Cambiesi, in his History of La Scala, recording the production of "Mefistofele," adds this critical note: "Cattivo," which means "miserable."

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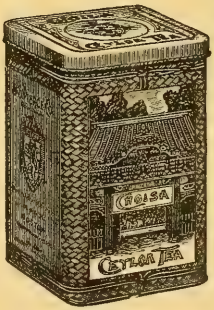
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The score of the original version has not been printed. "The 'Mefistofele' in its present form bears the same relation to the original work as W. G. Wills's 'Faust' to Goethe's masterpiece: it is an adaptation for the stage, of more practical use than the original, but of far less artistic import."

In the first version of the opera Faust was a baritone. The scene at Frankfort in the first act and the "Sabba Romantico" were much more freely developed, and each might have been performed as a cantata. The scene at the Emperor's Palace has been cut out. A highly original "Intermezzo sinfonico" stood between the fourth and fifth acts. "It was meant to illustrate the battle of the Emperor against the pseudo-Emperor, supported by the infernal legions led by Faust and Mephistopheles—the incident which in Goethe's poem leads to the last period of Faust's life. The three themes—that is the Fanfare of the Emperor, the Fanfare of the pseudo-Emperor, and the *Fanfare infernale*—were beautiful in conception and interwoven in a masterly manner, and the scene was brought to a close by Mefistofele leading off with '*Te Deum Laudamus*' after the victory."

From 1868 to October, 1875, Boïto worked on two operas, "Ero e Leandro" and "Nerone." The former did not please him, and he gave the libretto to Bottesini, who set music to it. This opera was produced at Turin, January 11, 1879. Four themes of Boïto's music remained: two were used in the second version of "Mefistofele"; the third was printed as a Barcarolle for four voices; and the fourth was employed in an ode for the opening of the National Exhibition at Turin in 1882. Mancinelli also set music to the libretto, and his opera was produced first in concert form at a Norwich (Eng.) Festival, October 8, 1896; as an opera at Madrid, November 30, 1897; London, July 11, 1898. This "Ero e Leandro" was performed in Boston at the Boston Theatre, April 6, 1899, by the Grau Opera Company. Mme. Mantelli sang the Prologue. The cast was as follows: Ero, Emma Eames; Leandro, Albert Saléza; Ariofarne, Pol. Plançon; Una Voce dal Mare, Lempriere Pringle. Mr. Mancinelli conducted.

"Nerone" has more than once been announced for performance, but little is known about the work. Mazzucato, who believes it to be

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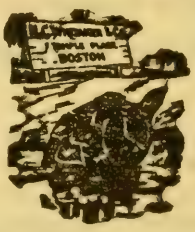
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Boïto's *magnum opus*, says enigmatically: "For a long time the work has been so far advanced that if the author chooses it may be got ready in a few weeks, but there are excellent reasons for not giving the finishing touches to it; these reasons of course are not made public, but it is not difficult to give a guess at them in the right direction." It is reported that Boïto has another opera, "Orestiade."

In his later years Boïto became a warm admirer of Wagner's works, especially "Lohengrin" and "Die Meistersinger"; but about the time "Mefistofele" triumphed at Bologna, he began to devote himself to the works of Bach.

Boïto's librettos are as follows: "Mefistofele," "Nerone," "Orestiade," with his own music; "Ero e Leandro" (Bottesini and Mancinelli); "Amleto" (Faccio); "Gioconda" (Ponchielli); "Alessandro Farnese" (Palumbo); "Tramonto" (Coronaro); "Otello" (Verdi); "Falstaff" (Verdi). He has translated Wagner's "Tristan und Isolde," "Rienzi," and "Supper of the Apostles," the text of Beethoven's Ninth Symphony, and some texts with music by Schumann and Rubinstein.

In 1892 he was appointed Inspector-general of Technical Instruction in the Conservatories of Italy. The titles of "Cavaliere," "Ufficiale," and "Commendatore" have been conferred on him by the Italian Government, and in 1895 he was made Chevalier of the Legion of Honor. In 1893 he received with Bruch, Grieg, Saint-Saëns, and Tschaikowsky the Doctor's degree, *honoris causa*, from Cambridge University, England. At the concert in Cambridge, June 12, when a work by each recipient was performed, the Prologue to "Mefistofele" was on the programme. Tschaikowsky wrote to his brother Modest: "Next to Saint-Saëns, Boïto appeals most to me. Bruch is an unsympathetic, inflated sort of personage." Grieg was prevented by sickness from being present.

***

The first performance of "Mefistofele" in Italian in Boston was at the Boston Theatre, December 29, 1880. Mme. Valleria, Margaret and Helen; Annie Louise Cary, Martha and Pantalis; Campanini, Faust; Novara, Mephistopheles.

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"Mefistofele" was performed again at the Boston Theatre, March 4, 1884. The chief singers were Mmes. Nilsson and Trebelli and Messrs. Campanini, Mirabella, Grozzi.

The Abbey, Schoeffel, and Grau Company announced a performance at Mechanics' Building, February 27, 1896, with Mme. Calvé and Pol. Plançon, but Mme. Calvé was "indisposed," and "Il Trovatore" was substituted.

The Boston Opera Company gave performances of "Mefistofele" at the Boston Opera House in 1910. February 18, Mmes. Alda, Leveroni, Boninsegna, Claessens, and Messrs. Constantino and Mardones; February 21, with Miss Nielsen as Marguerite; February 26, with Miss Nielsen; March 2, with Miss Nielsen; March 24, with Miss Nielsen and with Miss Dereyne in the place of Mme. Boninsegna as Helen.

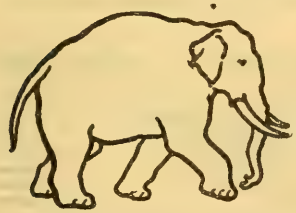
The Boston Opera Company gave these performances of "Mefistofele" at the Boston Opera House in 1910–1911: November 7, 1910, Mmes. Alda, Melis, Claessens, Messrs. Robert Lassalle and Leon Sibiriakoff (Mefistofele); December 7 (same cast as November 7 except that Constantino replaced Lassalle); December 24, Mmes. Nielsen, Dereyne, Swartz, Leveroni, Messrs. Constantino and Mardones.

Overture to "Leonora" No. 3, Op. 72.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna



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Pauline Milder,* afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,† Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807,

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippett, of Boston.

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and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's

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handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried ear-

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nestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison

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scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes,

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The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice

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repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

* * *

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) state that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761; he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But like the hero in the elder Dumas' "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected,

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and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; but he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan, 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

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Rachmaninoff . . . Symphonic Poem, "The Island of the Dead"

Chadwick . . . . . Suite Symphonique, MSS.
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Gietzen, A.	Hoyer, H.	Kluge, M.	Forster, E.	Kautzenbach, W.

Violoncellos.

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Warnke, H.	Nagel, R.	Nast, L.	Hadley, A.	Smalley, R.

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Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

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Battles, A.	Sautet, A	Vannini, A.	Regestein, E.
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Prelude to "Parsifal" . . . . . Richard Wagner

(Born at Leipsic, May 23, 1813; died at Venice, February 13, 1883.)

The prelude to "Parsifal" was composed at Bayreuth in September, 1877. The first performance was in private at the hall of the Villa Wahnfried at Bayreuth, December 25, 1878, to celebrate the birthday of Cosima Wagner. It was performed as a morning serenade by the Meiningen Court Orchestra, led by Wagner. The performance was repeated the evening of the same day, when guests were invited. The programme then included also the Siegfried Idyl, the Prelude to "Lohengrin," and pieces by Beethoven, all led by Wagner. The next performance was also a private one, in the Royal Court Theatre at Munich in November, 1880, at the wish of King Ludwig II., and Wagner conducted.

The first performance in public was at the production of the festival play, as noted below.

The first public concert performance was at Breslau September 1, 1882, at a Richard Wagner Concert organized by Angelo Neumann and conducted by Anton Seidl.

The score and orchestral parts were published in October, 1882.

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodor Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted. Wagner's version of the story of Percival, Parzival, or, as he prefers, Parsifal, is familiar to all. There is no need in a description of the Prelude to this music-drama of telling the simple tale or pondering its symbolism. The ethical idea of the drama is that enlighten-

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ment coming through conscious pity brings salvation. The clearest and the sanest exposition of the Prelude is that included by Maurice Kufferath in his elaborate essay, "Parsifal" (Paris: Fischbacher, 1890). I give portions of this exposition in a condensed form.

The *Leit-motiv* system is here followed rigorously. The *Leit-motiv* is a well-defined melody, or a rhythmic and melodic figure, sometimes even a simple succession of harmonies, which serve to characterize an idea or a sentiment and, combined in various ways, form, by repetition, juxtaposition, or development, the thread of the musical speech.

The Prelude of "Parsifal" presents at once some of the most important and characteristic themes of the music-drama that follows; and, as do all Wagnerian preludes, it plunges the hearer into the particular atmosphere of the play.

Without preparation the Prelude opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, The Lord's Supper.

Take and drink of my blood,
'Tis of our love the token,
Take of my body and eat,
'Twas for sinners once broken.

This phrase is sung, at first without accompaniment, in unison by violins, 'cellos, English horn, clarinet, bassoon, sehr langsam (Lento assai), A-flat major, 4-4. "No words can give an idea of the effect

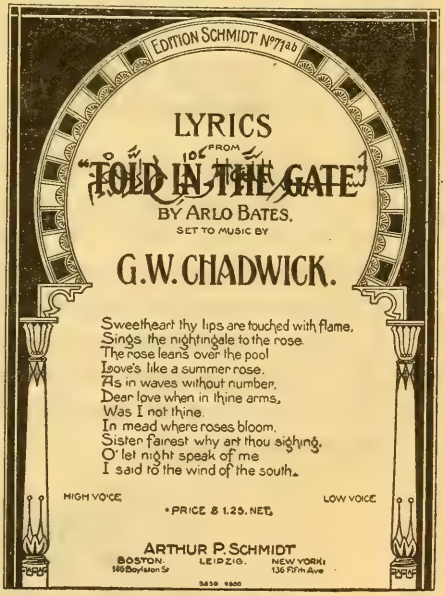
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produced by this theme, when the first note, in vague tonality, arises from the hidden orchestra at Bayreuth as from an unknown, mysterious distance." This motive is repeated by trumpet, oboes, and half the first and second violins in unison against rising and falling arpeggios in the violas and remaining violins, repeated chords for flutes, clarinets, and English horn, and sustained harmonies in bassoons and horns. This theme is known as the motive of the Last Supper. The second phrase of the motive is given out and repeated as before.

Without any other transition than a series of broken chords, the trombones and the trumpets give out the second theme, the Grail motive, because it serves throughout the music-drama to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but preserving always its characteristic harmonies. As Mr. William J. Henderson says: "The second theme of the Prelude is that of the Grail itself, which is here presented to us in a different musical aspect from that of the 'Lohengrin' score. There the Grail was celebrated as a potency by which the world was aided, while here it is brought before us as the visible embodiment of a faith, the memento of a crucified Saviour." This theme is not original with Wagner. The ascending progression of sixths, which forms the conclusion of the theme, is found in the Saxon liturgy and is in use to-day in the Court Church at Dresden. Mendelssohn employed it in the "Reformation" symphony: therefore, zealous admirers of Mendelssohn have accused Wagner of plagiarism. The two masters, who knew Dresden well, probably were

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struck by the harmonic structure of this conclusion, and they used it, each in his own way. Any one can have a personal right to his simple formula. The true inventor of the "Amen" is unknown. The formula has been attributed to Silvani. Its harmonic nature would indicate that it belongs to the seventeenth century, but there are analogous progressions in Palestrina's masses. The Grail motive is repeated twice.

Then, and again without transition, but with a change of tempo to 6-4, comes the third motive, that of Belief. Here, too, is a well-defined and developed melody of six measures. The initial figure is repeated every two measures with ever-changing harmonies and a conclusion in the last measure. The brass first proclaims it, and there are two different repetitions, as a categorical affirmation. The melody is then developed.

The strings take up the Grail theme. The Belief motive reappears four times in succession, in different tonalities: at first it is heard from flutes and horns; then from the strings; then from the brass (fortissimo and in 9-4), with a prolongation of certain notes, to the accompaniment of tremulous strings; the fourth time, and softly, from wood-wind instruments. "An orchestral hearing is necessary for the full appreciation of the variety of expression which the nuances and the diversity of the instrumentation give to this phrase, now energetic and even savage, now caressing or mysterious, mystic, as it is in turn proclaimed by the brass, spoken by strings and wood-wind instruments, or sung by children's voices as in the finale of the first act, where it has an important part in the sanctuary scene.

A roll of drums on A-flat is accompanied by a tremolo of double basses, giving the contra F. The first motive, the "Lord's Supper," enters first (wood-wind, afterward in the violoncellos). This time the motive is not completed. Wagner stops at the third measure and takes a new subject, which is repeated several times with increasing expression of sorrow. There is, then, a fourth theme derived from the Lord's Supper motive. The first two measures, which are found in simpler form and without the appoggiatura in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance

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that pierced the side of Christ and also caused the wound of Amfortas,—the lance that drew the sacred blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the Magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the Prelude has its climax. This Prelude, like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression, and then there is a diminuendo to pianissimo.

Thus the synthesis of the whole drama has been clearly exposed. That which remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different themes. It is by the sight of suffering that Parsifal learns pity and saves Amfortas. It is the motive of the Lord's Supper that signifies both devotion and sacrifice; that is to say, Love, and Love is the conclusion. The last chords of the expiring lament lead back gently to the first two measures of the Lord's Supper motive, which, repeated from octave to octave on a pedal (E-flat), end in a series of ascending chords, a prayer, or a supplication. Is there hope? The drama gives the answer to this question full of anguish.

The Prelude is scored for three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Henschel, November 11, 1882.

***

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Wagner wrote, October 1, 1858, at Venice, in the diary that he kept for Mathilde Wesendonck: "Another thing has also grown clear to me: why I can feel even more compassion for lower natures than for higher. The higher nature is what it is for very reason that its own suffering uplifts it to the height of resignation, or that it has the germs of that uplifting in it, and tends them; it stands directly near to me, is my equal, and with it I attain to communion of joy. Wherefore I feel less compassion for men, at bottom, than for beasts. To these I see the capability of elevation above pain, of resignation and its deep, divine tranquillity entirely denied; so that when they fall on suffering —for instance, when they're tortured—I see, with torturing despair myself, just simply absolute suffering, void of redemption, without any higher purpose and with death alone for liberation,—a liberation which goes to prove that it would have been better had they never arrived at existence at all. Wherefore, if there be any purpose at all in this suffering, it can only be the wakening of pity in Man; who thereby takes the animal's failed existence up into himself, and becomes redeemer of the world, inasmuch as he recognizes the error of existence in general. (This meaning will become clear to thee some day from the third act of 'Parzival' [*sic*], Good Friday morning.)" This English version is by W. A. Ellis.

Two years later Wagner wrote Mrs. Wesendonck from Paris that his "Parzival" (*sic*) story was in "a very embryonic stage as yet and indescribable."

* * *

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As far back as 1848 Wagner was deeply interested in the story of the Grail. He considered the Grail itself as an idealized Nibelungen treasure. There were various plots for operas in his head. He thought of Frederick Barbarossa, then of Jesus of Nazareth. In 1852 he told Mme. Wille that the Saviour loved by Mary Magdalene with earthly and passionate love would make a stage scene of touching beauty.* Mme. Wille looked at him aghast and left the room. Relating the story long afterward, she added: "In the last gift of his genius, in Parsifal, the knightly priest, and in Kundry redeemed from the influence of evil powers, we find again what he had in his mind as early as the year 1852." Mr. H. T. Finck, quoting the remark, says in a footnote: "It is said that the Good-Friday-Spell music also belongs to this year."

Wagner also thought in the fifties of an opera, "The Conquerors," founded on a Buddhistic tale of renunciation, in which the hero, Ananda, who will not look on a woman, is loved passionately but vainly by Pakriti, who is taught to renounce desired, an is received by Ananda into the true faith.

It is certain that Wagner's head was full of "Parsifal" in the fifties. Even when he was at work on "Tristan," he thought of introducing Parsifal in the third act.

His first sketch of the drama was in 1857, and it was in this year, not in 1852, that he composed, or at least sketched, the "Good Friday Spell." For Wagner told Tappert in 1877 that in the fifties, when in Zürich, he took possession of a charming new house, and was inspired by the beautiful spring weather to write the sketch of this music. A letter to Tichatschek, the tenor, establishes 1857 as the year. The account given in Maurice Kufferath's "Parsifal" (Paris, 1890)—the most valuable contribution to the literature of "Parsifal"—is as follows: Otto Wesendonck in 1857 purchased a little property on a ride not far from their villa near Zürich, and offered Wagner a tenancy

* Jules Massenet's "Marie Magdeleine" (produced in Paris in 1873) was performed as an opera at Rheims, France, March 10, 1906, with Miss Marié de l'Isle as Mary Magdalene, Mme. Treslin as Martha, Carles as Jesus, and Combes as Judas. Miss de l'Isle consulted pictures and the curator of the Museum of the Louvre about her costumes and her jewels, and "she read, copied, and learned by heart all passages in the Gospels that related to the Magdalene." Her interpretation of the invocation at the foot of the cross was enthusiastically applauded."

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thereof for life.* (The Wesendoncks, Mr. Ellis tells us, did not get into their villa before August of that year.) Wagner and his wife Minna moved into the "Asyl" late in April, not early in April, as Kufferath says. "There, on Good Friday, in an hour of deep poetic revery, he remembered the story of Parsifal and the touching episode, told both by Chrétien de Troies and Wolfram von Eschenbach, of the knight meeting the pilgrims on Good Friday.. And on that day, as he said later, he heard this sigh of the most profound pity which once broke forth from the cross on Golgotha, and this time came from his own breast. In a few hours he wrote the tenderly emotional verses which he put later into the mouth of Gurnemanz. They explain the charm of Good Friday, the day of universal repentance and of universal pardon, when nature appears most beautiful, when herb and flower, bedewed by the sinner's tears, holy dew, raise their heads, when every creature aspires to the Redeemer and trembles with joy in the presence of the purified man. 'Parsifal' was conceived at that moment. Wagner sketched rapidly some days later a drama of which the idea of pity was the central motive, with the principal figure of Parsifal, now at once the hero of renunciation and compassion. According to Mr. H. S. Chamberlain this sketch contained not only important scenes of the drama as it exists to-day, but also fragments of musical motives. It should be observed that this sketch was made before the poem of 'Tristan and Isolde' was completed, for on August 25, 1857, Wagner told some friends that he did not then know how he should work out the third act of 'Tristan': he had taken out Parsifal, to make him the chief figure of another drama, and therefore he was obliged to invent another ending for 'Tristan.'" As soon as he had finished the sketch of "Parsifal," he worked on "Siegfried," finished the second act, and then took up the sketch of "Tristan," with which he was busied for nearly two years.

In 1865 (April 8) Wagner wrote to Ferdinand Praeger about King Ludwig: "He is so strikingly handsome that he might pose as the King

*After the Wesendoncks left the Green Hill, the next proprietors pulled down this cottage, known as "Asyl."

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of the Jews, and—this in confidence—I am reflecting seriously on the Christian tragedy; possibly something may come of it." On September 26 of that year he wrote to Mrs. Wille: "I am now completing the 'Nibelungen'; a 'Parsifal' is already sketched"; but Mr. Finck says that the versification was not completed till after the Bayreuth Festival. The poem was finished February 23, 1877. Wagner took it to London and read it on Mary 17, 1877, to friends at the house of the late E. G. Dannreuther. The poem was published late in that year. Wagner began to compose the music in the fall of 1877. The music was completed in the sketch, April 25, 1879, but the score was not finished until January 13, 1882, when Wagner was at Palermo. The sketch of the third act was begun at Christmas, 1878, and completed April 25, 1879.

In the poem of Chrétien (written about 1175), Parsifal has wandered for five years without entering a church or even thinking on God, when one day he meets knights and women walking with bare feet and doing penance. He is amazed at what he sees. One of the knights stops and explains the meaning: "You, then, do not believe in Jesus Christ, who wrote the new law and gave it to Christians. Surely, it is neither reasonable nor a good thing to bear alms on the day that Jesus Christ died, and it is even a great wrong to bear them." Parsifal, having no idea of the day, questions the knight as to the significance of his speech. The knight tells the story of the crucifixion, and Parsifal weeps. He goes to a hermit who dwells near by, and makes confession. Chrétien's poem was adapted from a book lent to him by Philip of

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Alsace, who fought in England in 1172. This book was perhaps Geoffrey's "History of the Britons," in which there is an account of Arthur and his knights.

In Wolfram's poem, probably dictated in the early years of the thirteenth century and published in 1477, Parsifal meets an old knight and his wife tramping barefooted through the snow on a pilgrimage to a hermit's dwelling. They rebuke Parsifal for not remembering the holy day:—

> Knowest thou not the day, sweet youth?
> 'Tis holy Friday, in good sooth,
> When all bewail their guilt.

* * *

The genuineness of the religious sentiment of "Parsifal" was questioned soon after the production of the work. One of the most indignant protests was "Wagner'sche Kunst und wahres Christenthum," by Heinrich Ehrlich. The French translator, Victor Wilder, confessed that the mysticism of the Middle Ages is far removed from modern thought, and "the sufferings of Amfortas touch us infinitely less than the agonies of Œdipus or Prometheus."

Some still find in "Parsifal" the supreme expression of mystical adoration, and to them the sonnet of Paul Verlaine, a sonnet that defies translation, is the most sympathetic gloss, because it does not seek to explain. Mr. George Moore tells us, in his "Impressions and Opinions," how Verlaine wrote it. The poet of "Fêtes galantes" and "Sagesse" had promised a young enthusiast a sonnet on "Parsifal" for his review. The sonnet had not arrived; the review was going to press; there was nothing to do but to find Verlaine. He was in his squalid room, drinking wine at sixteen cents a quart. "In the grossest language he told us of the abominations he had included in the sonnet." After the poor man had gone away in despair, the poet sent this sonnet, of which the charm, says Mr. Moore, is "that of an odor of iris exhaled by some ideal tissues, or of a missal in a gold case, a precious relic of the pomp and ritual of an archbishop of Persepolis."

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Il a vaincu la Femme belle, au cœur subtil,
Étalant ses bras frais et sa gorge excitante;
Il a vaincu l'Enfer et rentre sous la tente
Avec un lourd trophée à son bras puéril,

Avec la lance qui perça le Flanc suprême!
Il a guéri le roi, le voici roi lui-même,
Et prêtre du très saint Trésor essentiel.

En robe d'or il adore, gloire et symbole,
Le vase pur où resplendit le Sang réel.
—Et, ô ces voix d'enfants chantants dans la coupole!

***

The curious reader who wishes to glance over the contemporaneous public opinion concerning "Parsifal" when it was produced in 1882 should read the compilation made by Wilhelm Tappert,—"Für und Wider" (Berlin, 1882). One of the most singular of the pamphlets concerning "Parsifal" was written by Edmund von Hagen, "Die Bedeutung des Morgenweckrufes in R. Wagner's 'Parsifal,'"—"The Signification of the Morning-Awakening-Cry in Wagner's 'Parsifal'" (1882). It will be remembered that in the first scene Gurnemanz awakes and shakes the two esquires of tender years, and the three then make their morning prayer. This scene so affected Mr. von Hagen that he devoted sixty-two octavo pages to the explanation of the deeply hidden spiritual signification,—a remarkable example of camel-evolution from the inner consciousness. The titles of the subdivisions of the book read as though they were framed originally for a burlesque of German thoughtfulness. They are as follows: I. Concerning the meaning of the morning. II. Concerning the awakening. 1. Concerning the sleep: (*a*) The æsthetic side of the sleep; (*b*) The ethical side of the sleep; (*c*) The metaphysical side of the sleep; (*d*) The symbolism of the sleep; (*e*) The historical signification of the sleep. 2. Concern-

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ing the act of awakening. 3. Concerning watching and watchfulness,—and so forth and so forth. Surely, the process of extracting sunbeams from cucumbers was not confined to the grand Academy of Lagado. For bitter mockery of von Hagen's pamphlet and pamphlets by others published in 1882, see Eduard Hanslick's "Parsifal Literatur" in "Aus dem Opernleben der Gegenwart" (Berlin, 1885).

For extraordinary remarks concerning "Parsifal" see the essays by John F. Runciman: "Parsifal" and "Bayreuth in 1897" ("Old Scores and New Readings," London, 1899); Vernon Blackburn's "Parsifal: A Mere Glimpse" ("The Fringe of an Art," London, 1898); pages by George Moore in "John Norton" and in "Evelyn Innes"; pages about Kundry, the Lance, and the Grail in Stéphane Valot's "Les Héros de Richard Wagner: Études sur les Origines Indo-Européennes des Légendes Wagneriennes" (Paris, 1903); and the fourth chapter, "Der Parsifal und die Erotik in Wagners Musik" in Hanns Fuchs' "Richard Wagner" (Berlin, 1903).

***

The first performance of "Parsifal" as an opera outside of Bayreuth was at the Metropolitan Opera House, New York, Mr. Heinrich Conried, director, December 24, 1903. Mr. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

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ance in English on any stage—at the Tremont Theatre by Mr. Henry W. Savage's company, October 17, 1904. Mr. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby-Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Titurel, Robert K. Parker; Klingsor, Homer Lind.*

The first performance in German in Boston was on March 7, 1905, at the Boston Theatre by the Metropolitan Opera House Company of New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

"Parsifal" was performed in German at the Boston Opera House, January 15, 1910. Kundry, Olive Fremstad;† Parsifal, Carl Burrian; Amfortas, Clarence Whitehill; Gurnemanz, Allen Hinckley; Titurel, Herbert Witherspoon; Klingsor, Otto Goritz. Mr. Hertz conducted.

"Parsifal" was performed here in concert form under the direction of Mr. Lang, April 15, 1891, with Mrs. Mielke, Messrs. Dippel, Reichmann, Meyn, and Fischer. The orchestra was from the Metropolitan Opera House, New York. It was performed under Mr. Lang, May 4, 1892, with the substitution of Mr. Henschel for Mr. Reichmann. It was performed under Mr. Lang's direction in Symphony Hall, January 6, 1903, with Mrs. Kirkby-Lunn, Emil Gerhäuser, Anton Van Rooy, Robert Blass, and Mr. Mühlmann (who sang the music of Klingsor and Titurel).

* On October 18, 1904, the cast was as follows: Kundry, Mme. Hanna Mara; Parsifal, Francis Maclennan; Amfortas, Franz Egenieff; Gurnemanz, Ottley Cranston; Titurel, Robert K. Parker; Klingsor J. Parker Coombs. Moritz Grimm conducted.

† Mme. Fremstad took the part of Kundry at the Boston Theatre, March 9, 1905, when the music drama was performed there by the Metropolitan Opera House Company.

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The symphonic poem begins Lento, A minor, 5-8, with a phrase for harp accompanied by violoncellos, double-basses, and kettledrums. With the fifth measure the violoncellos begin a figure that suggests to Mr. Felix Borowski, the writer of the admirable programme books of the Theodore Thomas Orchestra, "the tranquil lapping of the water that surrounds the Island of the Dead" (the double-basses are divided into four parts). This figure is a most important one, and it is either the motive or it serves as accompaniment throughout the first section, which is over two hundred measures, and it is also used in the final section. After this violoncello figure comes a motive for horn, poco marcato, and important use is made of this. Noteworthy episodes in this section are the one for three stands of divided first violins; another for a more melodious theme, molto cantabile, for four first violins, while the other first violins, muted, play the typical figure. This more melodious theme is heard afterwards in the wood-wind. The pace

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quickens a little, and there is a suggestion of the plain song, "Dies Irae," first in the violoncellos, then in the brass with fantastic figures for the wood-wind, and later are rushing, descending passages fortissimo for wood-wind and lower strings. There is a return to the first mood, which swells to a climax and sinks into the second section, Tranquillo, 3-4. There are hints of the second theme, the one given first to the horn, but the leading motive of this section is one for violins, flute, clarinet, and this is developed to a climax with use of the "horn theme." The tempo becomes slower, and this latter motive is sung by oboes, English horn, and strings with a heavy syncopated accompaniment for clarinets, bassoons, and double-basses. The third chief theme is also used accelerando e crescendo until the chief climax of the compositions is reached, Allegro molto. There is a change in tempo to Largo, 4-4, and the second violins have a tremulous figure which with the monotonous figure for clarinet hints at the "Dies Irae." A few measures for first violin solo introduce an expressive solo for oboe which is reminiscent of the third theme, and the second theme is then heard from wind instruments. The first and tranquil figure reappears, and there is a quiet ending.

***

Arnold Böcklin, in the spring of 1880, made the first sketch of his "Island of the Dead," and this sketch, 1.10 metres in length and 1.54 metres in breadth, is in the possession of the Simrock family of Berlin. This he left unfinished for a time, and made a second which he at once painted, and this was for the Countess Marie von Oriola, of Büdesheim. It is said that he painted it according to the wish of the Countess, who visited him at Florence, and that when he showed it to her he said: "You received, as you wished, a dream picture. It must produce such an effect of stillness that any one would be frightened to hear a knock on the door." According to Fritz von Ostini, a third variant of the first sketch was made in 1883, a fourth in 1884, a fifth, which is in the Leipsic Museum, in 1886, and still a sixth, almost a replica of one of the former ones, was sold in Munich. The second variant is owned by the Schön family in Worms. There are differences in detail and in color in the five variants.

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The island in the picture was suggested by the group of Ponza Islands, north of the Gulf of Naples. Their form and rocks show that they are of volcanic origin, and in prehistoric times were probably of the Vesuvian craters. Some of the islands are arable and inhabited, others are wild masses of rocky ledges. As Franz Hermann Messner puts it, one of the latter islands was the half of what was once a volcanic peak. The waves in the course of centuries shaped a little haven. Birds brought the seeds of cypress-trees. The trees in time shot up in the ledges. At last man came, and made paths and hollowed chambers and threw up a rough wall as a protection against the waves. The island even then was as solemn as a pyramid. It was a hidden nook for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote, and forgotten by the world. The sea is still, there is no cry of bird, no fluttering, no voice. The boat approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferryman. The white and quiet figure near the coffin,—is it some mourner or is it a priest?

This picture of Böcklin suggested a symphonic poem to Heinrich Schulz-Beuthen, noted in Riemann's Musik Lexikon of 1905, and it was performed recently at Zwickau. It is said that Andreas Hallén has also composed a symphonic poem suggested by the picture.

Other pictures of Böcklin have served composers. There is, first of all, Hans Huber's Symphony No. 2, E minor, Op. 115, known as the "Böcklin" Symphony, which was performed in Boston at concerts of the Boston Symphony Orchestra, October 25, 1902, April 1, 1905. The finale is entitled "Metamorphoses suggested by Pictures by

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Böcklin," and the titles of these pictures are "The Silence of the Ocean," "Prometheus Chained," "The Fluting Nymph," "The Night," "Sport of the Waves," "The Hermit Fiddling before the Statue of the Madonna," "The Elysian Fields," "The Dawn of Love," "Bacchanale." But the second theme of the first movement is said to express the picture, "See the Meadow Laughs"; the second movement suggests fauns, satyrs, and even stranger creatures of the forest dear to the painter; and Mr. Eugen Segnitz found the moods of the third movement in Böcklin's "Sacred Grove," "Venus Anadyomene," and "Hymn of Spring."

Böcklin's "The Elysian Fields" moved Felix Weingartner and Andreas Hallén to compose symphonic poems of the same title. Weingartner's was played in Boston at a concert of the Boston Symphony Orchestra, March 7, 1903.

It should be added that Böcklin's "Island of the Dead" is, in a way, a carrying out of an idea in "The Villa by the Sea." The first picture was painted some time before 1860, and in 1864 Böcklin painted the same subject, but introduced the figure of a mourning woman looking at the ocean. Nor was the "Island of the Dead" the only picture that has more than one variant. "Ruins by the Sea," which was dated 1880, was repainted five times, and a picture of his, 1898, harks back to the same motive.

***

Liszt was one of the first, if not the first, to express a painting in tones. Thus Andrea Orcagna's "Triumph of Death" inspired Liszt's "Dance of Death" for pianoforte and orchestra; Kaulbach's "Battle of the Huns," the symphonic poem of the same title; a picture in the Cologne Cathedral, the "March of the Three Kings" in "Christus"; Overbeck's cycle of paintings, "The Seven Sacraments"; the famous picture of Raphael, the pianoforte piece, "Sposalizio"; the Medicean statue of Giuliano, Duke of Nemours, the pianoforte piece, "Il Penseroso." Fritz Volbach's " "Raphael," suggested by three Madonnas of that painter, was performed in Boston by the Handel and Haydn Society, February 19, 1905.

***

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Arnold Böcklin was born, the son of a highly respectable merchant, at Bâle on October 16, 1827. He died at his villa in San Domenico, near Florence, on January 16, 1901, and he is buried at Florence in the Evangelical Cemetery. He studied for two years at Geneva, then at Düsseldorf under the landscapist J. W. Schirmer, then at Antwerp, then at Brussels, where he studied figure-painting. He was in Paris during the bloody days of 1848, and he then returned to Bâle to perform his military service. The remaining years were thus spent: Rome, 1850–58, with a short stay at Bâle in 1852; 1858, Munich and Hanover; 1859–60, Munich; 1860–62, Weimar, whither he was called to be professor at the newly founded art school; Rome, 1862–66; Bâle, 1866–71; Munich, 1871–74; Florence, 1874–85; Zürich, 1888–92; 1892 till his death, Florence. He died crowned with titles and honors. He married "a luxuriantly beautiful Trasteverina," and her beauty and that of his daughter Angela served him in his work.

Much has been written about Böcklin, who is perhaps best known to the people at large by his "Elysian Fields" and "Island of the Dead." An essay by Christian Brinton was published several years ago in the *Critic* (New York), and the following quotations are from it:—

"Arnold Böcklin was able to develop a national art, an art specifically Germanic, because he had the magic to impose his dream upon his fellow-countrymen, and because that dream was the reflex, the embodiment, of all the ineffable nostalgia of his race, not alone for the cream-white villas of Italy, the fountains and the cypresses, but for the gleaming marbles and golden myths of Greece. His art is merely another version of that *Sehnsucht* which finds voice in the ballads of Goethe, the

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prose fancies of Heine, or the chiselled periods of Winckelmann. Once again it is the German viewing Greece through Renaissance eyes. The special form under which Böcklin's appeal was made implied a reincarnation, under actual conditions, of the classic spirit. He realized from the outset that the one way to treat such themes was to retouch them with modern poetry and modern passion. Pan, Diana, Prometheus, monsters of the deep and grotesques of the forest, were made vital and convincing. He quickened much that had become blurred or rigid, he even made it possible for a stray centaur to dash through the streets of Berlin. He fused into one the national thirst for myth and the national taste for antique beauty. While in essence Böcklin's art is romantic, it is free from the routine faults of romanticism. His sense of form is Grecian, and his color entirely modern in its breadth and brilliancy.* The persuasive charm of his classic scenes is chiefly due to the anti-classic and often frankly humorous, Dionysian manner in which they are presented. . . . The formula of Böcklin's art consists in peopling sea or sky, shore or wood, with creatures of tradition or of sheer imagination. Its animus is a *pantheistische Naturpoesie*, illustrating the kinship of man and nature, a conception both Hellenic and Germanic, which arose from a blending of that which his spirit caught at in the world about him and that which came through the gates of fancy and of fable. From the ardent school days in Basel to those last quiescent afternoons on the heights of Fiesole, Böcklin clung to the classics, to the golden treasure-houses of Latin and of Greek. . . . First and last Böcklin was a colorist. He chose by instinct only the most alluring hues,—the pure

* There are many painters and critics who would dispute this statement about Böcklin's color.—P. H.



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radiance of far stars, the vivid grotto-blue of the sea, the copper-brown of a faun's skin, or the viridescence of water serpent. No man studied nature more closely or surprised so many of her secrets. The Campania, the clear vistas of the Oberland, foam-lashed rocks along the Tuscan coast, here a dark stretch of wood, there a splash of light, all produced an accumulation of stimuli which, coupled with an indelible memory and remarkable powers of visualization, made Böcklin one of the few really sovereign colorists. . . .

"Arnold Böcklin was a tall, powerfully moulded man, with dark hair, and deep, blue-gray eyes. He cared as little for the conventional in life as for the quotidian in art. His was essentially an isolated, taciturn nature. In conversation he was diffident and often constrained, though at times showed abundant humor. What is called society, he abhorred. . . . At sixty he was all but unknown; by the seventieth birthday his name was on every lip from the Alps to the Baltic. . . . Wherever he chanced to be, Böcklin led the life of a normal Swiss bourgeois. His tastes were simple, even severe. He had small liking for the panoramic accompaniments, the sumptuous atrocities, which so appealed to Makart or Munkacsy. His studio was bare and workmanlike. For him not only was the kingdom of heaven, but in large measure the kingdom of earth, within. Böcklin had but one dissipation,—a consuming desire to solve the problem of aëronautism. His taste for science and particularly for mathematics was strong; and sometimes, as at Weimar, he almost wholly neglected painting in the pursuit of Icarian fancies."

It may be added that Böcklin tried his hand at polychrome sculpture and published a defence of colored statuary.

***

Rachmaninoff's musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of St. Petersburg, and he studied the pianoforte there with Denyanski, but in 1885 he left this conservatory to enter the one at Moscow. There he studied the pianoforte, first with Zvireff,

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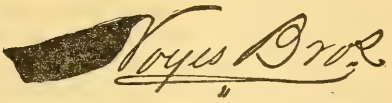
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a pupil of Liszt, and afterward with Alexander Siloti,* a cousin of Rachmaninoff. His teachers in composition were Arensky and Tanéieff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera "Aleko" in one act (with the libretto after Pushkin). He then travelled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, "The Cliff," based on Lermontoff's poem, and appeared as pianist at the Philharmonic Concert, April 19. In 1902 he appeared at Vienna as a pianist, and in 1907 visited Paris. In 1897 he was appointed conductor at the Moscow Private Opera, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. He has visited St. Petersburg and Moscow to conduct concerts of the Philharmonic Association in the former city and of the Imperial Musical Association in the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4,

*Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tschaikowsky's Concerto for pianoforte, G major, No. 2, Op. 44. He gave three recitals here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tschaikowsky's Trio, Op. 50).



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1909. He played with the Boston Symphony Orchestra on the trip that began November 8, 1909.

His first appearance in Boston was at his recital in Symphony Hall, November 16, 1909, when he played his Sonata in D minor, Op. 28; Mélodie, Humoresque, Barcarolle, Polichinell; and Four Preludes, D major, D minor, C minor, C-sharp minor. He played in Boston at a concert of the Boston Symphony Orchestra, December 18, 1909, when his second pianoforte concerto, Op. 18, was heard here for the first time, and at this concert he conducted his symphonic poem, "The Island of the Dead," which was then performed for the first time in Boston. At Mrs. Hall McAllister's Musical Morning, January 10, 1910, at the Hotel Somerset, he played his own Mélodie, Barcarolle, Humoresque, and Preludes in F-sharp minor, G minor, C-sharp minor.

His pianoforte concerto in F-sharp minor, No. 1, was played in Boston at a concert of the Boston Symphony Orchestra, December 17, 1904, when Mr. Carlo Buonamici was the pianist, and his song, "Von Jenseits," was sung by Miss Muriel Foster at a concert of the Boston Symphony Orchestra in Boston on April 2, 1904.

But the name of Rachmaninoff was known in Boston earlier through performances of his pianoforte pieces. Mr. Siloti played the Prelude in C-sharp minor at his recitals in Steinert Hall, February 12, February 14, and March 12, 1898, and on February 14, 1898, he played the Valse, Op. 10. Mr. Rachmaninoff's Elegiac Trio (in memory of Tschaikowsky) was produced in Boston, December 20, 1904, at a concert of the Eaton-Hadley Trio (Mrs. Jessie Downer-Eaton, pianist, Mr. Louis Eaton, violinist, Mr. Arthur Hadley, of the Boston Symphony Orchestra, violoncellist). His Sonata for Violoncello and Pianoforte, Op. 19, was first played in Boston, December 13, 1905, by Mr. Arthur Hadley and Mrs. Downer-Eaton. Songs and pianoforte pieces by Rachmaninoff have appeared from time to time on recital programmes.

A scene from his opera, "The Miser Knight," was performed for the first time in America at the Boston Opera House, March 11, 1910, Mr. George Baklanoff, baritone; Mr. Arnaldo Conti, conductor. A performance of "Don Pasquale" preceded. The scene has been performed several times since at this opera house, always with Mr. Baklanoff.

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His symphony in E minor, No. 2, Op. 27, was performed for the first time in the United States by the Russian Symphony Society, New York, January 14, 1909. On November 28 his new pianoforte concerto, D minor, No. 3, was performed for the first time anywhere at a concert of the New York Symphony Orchestra in New York, and he was the pianist.

His Fantasia, "The Cliff," was performed in New York by the Russian Symphony Orchestra, January 28, 1904, and it was played afterwards by this orchestra.

The compositions of Mr. Rachmaninoff are as follows:—

OPERAS: "Aleko," "The Miser Knight," Op. 24, "Francesca da Rimini," Op. 25, all of which have been performed in Moscow and St. Petersburg.

ORCHESTRAL: Symphony No. 1, Op. 13 (1895); Symphony No. 2, Op. 27 (composed in Dresden); "The Cliff" (after a poem by Lermontoff), Op. 7 (1892); "Gypsy Capriccio," Op. 12 (1895); Symphonic Poem, "The Island of the Dead," after the picture by Böcklin, Op. 29 (1909).

CONCERTOS AND CHAMBER MUSIC: Piano Concerto No. 1, F-sharp minor, Op. 1; Piano Concerto No. 2, C minor, Op. 18; Piano Concerto No. 3, D minor; Elegiac Trio (in memory of Tschaikowsky) for pianoforte, violin, and violoncello, Op. 9 (1893); Sonata for Violoncello and Pianoforte, Op. 19; Two Pieces for violin and pianoforte, Op. 6; Two Pieces for violoncello and pianoforte, Op. 2.

PIANOFORTE: Sonata, D minor, Op. 28; Suite 17 (four hands); Seven Pieces, Op. 10; Six Pieces for four hands, Op. 11; Five Pieces for two hands, Op. 3 (including the Prelude in C-sharp minor); Seven Pieces, Op. 10; Six Moments Musicaux, Op. 16; Variations on the theme of Chopin's Prelude in C minor, Op. 22; Fantasie for two pianofortes, Op. 5; Ten Preludes, Op. 21; Ten Preludes, Op. 23.

CANTATAS AND SONGS: "The Spring," cantata for baritone, chorus, and orchestra, Op. 20 (produced in 1902); Six Songs, Op. 4; Six Songs, Op. 8; Twelve Songs, Op. 14; Six Choruses for female voices, Op. 15; Humorous Chorus for mixed voices; "Fate" (to Beethoven's Symphony No. 5), Op. 17; Nine Romances for voice, Op. 26.



Suite Symphonique for Orchestra.

George Whitfield Chadwick

(Born at Lowell, Mass., on November 13, 1854; now living in Boston.)

Mr. Chadwick sketched this suite at Lausanne, Switzerland, and in Italy in 1905–06, and completed it in Boston in 1909. It is dedicated to Frederick Stock and the Theodore Thomas Orchestra of Chicago. It is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one saxophone, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, small drum, cymbals, triangle, Glockenspiel, xylophone, harp, and the usual strings.

This suite, entitled Suite Symphonique, to distinguish it from Mr. Chadwick's other suite, "Symphonic Sketches," was awarded the prize of $700 offered by the National Federation of Musical Clubs for the best orchestral work by an American composer. The other prizes were thus distributed: first prize of $350 for vocal work with orchestra to Horatio Parker for the aria "Crépuscule" (poem by Vicomte de Beaufort); first prize of $300 for a chamber music work to Henry A. Lang for a pianoforte trio in E major. Second prizes were awarded to Arne Oldberg for a symphony in F minor; to Charles W. Cadman for an "Indian Nocturne," aria with orchestra; to Henry V. Stearns for a pianoforte trio. Miss Mabel W. Daniels won two of three special prizes for women of the Federated Clubs by her song "Villa of Dreams" and "Two Three-part Songs," accompanied by pianoforte and two violins.

Mr. Chadwick's suite was performed for the first time at a special concert of the Philadelphia Orchestra, Carl Pohlig conductor, in honor of the National Federation of Musical Clubs in the American Academy

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of Music, Philadelphia, March 29, 1911. The programme was as follows:—

WAGNER . . . . . Prelude to "Die Meistersinger von Nürnberg"
CHADWICK . . . . . Suite Symphonique in E-flat major
Conducted by the composer.
PARKER . . . . . Aria, "Crépuscule"
MARIE STONE LANGSTON, mezzo soprano.
Conducted by the composer.
SAINT-SAËNS . . . . . Symphonic Poem "Le Rouet d'Omphale"
RIMSKY-KORSAKOFF . . . . . Caprice on Spanish Airs
HECKSCHER . . . . . From "Dances of the Pyrenees"
a. Valse Lento (Pastorale)
b. Bolero

This convention was the Seventh Biennial Convention of the clubs, and it was the second convention at which prizes were awarded for compositions by American composers. The chief prize winner at the Grand Rapids convention of two years ago was Henry Hadley, with his "Culprit Fay," which was performed in Boston at a concert of the Boston Symphony Orchestra, November 19, 1910.

Mr. Philip H. Goepp, the editor of the Programme Books of the Philadelphia Orchestra, prepared the following notes for the performance of Mr. Chadwick's Suite Symphonique:—

I. Allegro molto animato, E-flat major, 4-4. "With a rush of harp and higher strings the Suite begins on ardent wing in exultant song of

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trumpets (with horns, bassoons, and 'cellos) to quick palpitating violins that in its higher flight is given over to upper reeds and violas. It is answered by gracefully drooping melody of strings and harps topped by the oboes, that lightly descends from the heights with a cadence long delayed, like the circling flight of a great bird before he alights. Straightway begins a more pensive turn of phrase (of clarinet and lower strings) in distant tonal scene where now the former (descending) answer sings timidly in alternating groups. The pensive melody returns for a greater reach, blending with the original theme (in all the basses) in a glowing duet of two moods as well as melodies, rising to sudden brilliant height, pressing on to a full return of the first exultant melody with long, lingering, circling descent.

"The listener on first hearing may be warned to have a sharp ear for all kinds of disguises of the stirring theme and in a less degree, of the second subject. What seems a new air in a tranquil spot, with strum of harp—and new it is as expression—is our main melody in a kind of inversion. And so a new tissue of song continues, all of the original fibre, calming more and more from the first fierce glow. A tuneful march-like strain now plays gently in the horns while the (inverted) expressive air still sounds above. When all has quieted to dim echoing answers between horn and reed, a final strain bursts forth (like the nightingale's voice in the surrounding stillness in full stress of its plaint. And so, in most natural course, grows and flows the main balancing melody that now pours out its burden in slower, broader pace, in joint choirs of wood and strings.

"It is the kind of lyric spot where the full stream of warm feeling seems set free after the storm of the first onset. In answer is a timid, almost halting strain in four parts of the wood, echoed in strings. A new agitation now stirs the joint choirs (with touches of brass), and anon comes a poignant line of the inverted (main) theme. It drives in rising stress under the spurring summons of trumpets and horns to a celebration of the transfigured second melody, with triumphant cadence. Nor does the big impulse halt here. The trumpets sound on midst a spirited duet of inverted and original motives until the highest point is reached, where, to quicker calls of the brass, in broadest pace the main subject

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sounds its inverted tune in the trebles, while the bass rolls its majestic length in a companion melody; trombones, too, are blaring forth the call of the second theme.

"Brief interludes of lesser agitation bring a second chorus on the reunited melodies in a new tonal quarter.

"In mystic echoing groups on the former descending answer of main theme the mood deepens in darkening scene. Here moves in slow strides of lowest brass a shadowy line of the second melody answered by a poignant phrase of the first. Striking again and again in higher perches the dual song reaches a climax of feeling in overpowering burst of fullest brass. In masterful stride, still with a burden of sadness, it has a solacing tinge as it ends in a chord with pulsing harp, that twice repeated leads back to the stirring first song of main theme.

"Thence the whole course is clear in the rehearsal of former melodies. Only the pensive air has lost its melancholy. Here is again the lyric of warm-hued horns with plaintive higher phrase and the full romance of second melody with its timid answer, where the nervous trip rouses slowly the final exultation. Yet there is one more descent into the depths where the main melody browses in dim searching. Slowly it wings its flight upwards until it is greeted by a bright burst of the second melody in a chorus of united brass. And this is but a prelude to the last joint song, with the inverted theme above. A fanfare of trumpets on the second motive ends the movement."

II. Romanze, Andantino espressivo, B-flat major, 4-4.

"The Romanze is pure song in three verses where we cannot avoid a touch of Scottish, with the little acclaiming phrases. The theme is given to the saxophone (or 'cello) with obligato of clarinet and violas; the bass is in bassoons and pizzicato of lower strings. The composer

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cannot be too highly praised for writing in these days a clear, simple, original and beautiful melody. And indeed the awarders of the prize may be similarly congratulated.

"The first interlude is a fantasy, almost a variant on the theme in a minor melody of the wood, with twittering phrase of violins. Later the strings take up the theme in pure cantilena in a turn to the major,—all in expressive song that rises to a fervent height. Though it grows out of the main theme, yet the change is clear longer in a return to the subject, now in true variation, where the saxophone has the longer notes and the clarinet and oboe sing in concert.

"There follows a pure interlude, vague in motive, full of dainty touches. The oboe has a kind of arioso phrase with trilling of flutes and clarinets, answered in trumpets and harp.

"Later the first violins (on the G string), sing the main air with the saxophone."

III. Intermezzo and Humoreske, poco allegretto, G minor, 2-4, 5-4.

"A double character has the third movement as the title shows, though in a broadest sense it could all be taken as a Humoreske.

"With a jaunty lilt of skipping strings the lower reeds strike the capricious tune, where the full chorus soon falls in. The answering melody, with more of sentiment, though always in graceful swing with tricksy attendant figures, has a longer song. Not least charm has the concluding tune that leads back to the whole melodious series. Throughout are certain chirping notes that form the external connection with the Humoreske that begins with strident theme (molto robusto) of low strings, the whole chorus, xylophone and all, clattering about, the high wood echoing like a band of giant crickets,—all in whimsical, varying pace. The humor grows more graceful when the first melody of the Intermezzo is lightly touched. The strange figure returns (in roughest strings and clarinet) somewhat in ancient manner of imitation. Later the chirruping answer recurs. Diminishing trills are echoed between the groups.

"Slowly the scene grows stranger. Suddenly in eerie harmonies of newest French or oldest Tartar, here are the tricks and traits where meet the extremes of latest Romantic and primeval barbarian. In this

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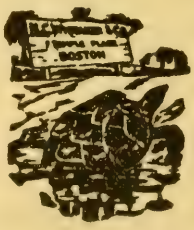
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motley cloak sounds the typical Yankee tune, first piping in piccolo, then grunting in tuba. Here is Uncle Sam disporting himself merrily in foreign garb and scene, quite as if at home. If we wished, we might see a political satire as well as musical.

"After a climax of the clownish mood we return to the Intermezzo melodies."

IV. Finale, Allegro molto ed energico, E-flat major.

"The Finale begins in the buoyant spirit of the beginning and seems again to have a touch of Scotch in the jaunty answer. The whole subject is a group of phrases rather than a single melody.

"Preluding runs lead to the simple descending line of treble with oppos.te of basses, answered by the jovial phrase. In the farther course the first theme prevails, answered with an ascending brief motive of long notes in irregular ascent. Here follows a freer flow of the jolly lilting tune, blending with the sterner descending lines.

"Balancing this group is an expressive melody of different sentiment. In its answer we have again the weird touch of neo-barbarism in a strain of the reed, with dancing overtones of violins and harp, and strumming chords on lower strings. Or is there a hint of ancient Highland in the drone of alternating horns and bassoons?

"Its brief verse is answered by a fervent conclusive line where soon the old lilting refrain appears with new tricks and a big celebration of its own and then of the whole madrigal of martial melody. It simmers down with whims and turns of the skipping phrase into the quiet (tranquillo) episode in the midst of the other stress.

"The heart of the song is in the horns, with an upper air in the wood while low strings guard a gentle rhythm. A brief strain in the wind in ardent temper is followed by another in the string, and still a third in joint strings and wood. Again we must rejoice in the achievement of true, simple, sincere melody. The final glowing height is reached in all the choirs together—final that is before the brass is added with a broader pace, that leads to the moving climax. As the horns had preluding chords to the whole song, so a single horn sings a kind of epilogue amid harmony of strings and other horns. Slowly a more vigorous pulse is stirred, in an interlude of retorting trumpets.

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"Suddenly in the full energy of the beginning the whole main subject sounds again, with the jolly lilt dancing through all its measures which are none too many. The foil of gentle melody returns with its answer of eerie tunes and harmonies. It seems as if the poet, after his rude jest, wanted, half in amends, half on pure impulse, to utter a strain of true fancy in the strange new idiom.

"A new, grateful sound has again the big conclusive phrase that merges into more pranks of the jaunty tune in the biggest revel of all, so that we suspect the jolly jester is the real hero, and the majestic figures are, after all, mere background. And yet here follows the most tenderly moving verse, all unexpected, of the quiet episode.

"The end is a pure romp, molto vivace, mainly on the skipping phrase. To be sure the stately figures after a festive height march in big, lengthened pace; but so does the jolly tune, as though in mockery. He breaks into his old rattling pace (in the Glockenspiel) when all the figures appear together,—the big ones changing places just before the end, where the main theme has the last say, now in the bass, amidst the final festivities."

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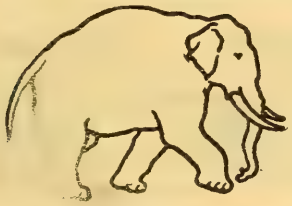
HENRY FRANKLIN BELKNAP GILBERT

(Born at Somerville, Mass., September 26, 1868; now living in Cambridge, Mass.)

Mr. Gilbert wrote this overture four or five years ago and rewrote it in 1909.

It is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, Glockenspiel, and the usual strings.

The overture was performed for the first time on August 17, 1910, at one of the Mall open-air Municipal Symphony concerts in Central Park, New York, led by Franz Kalterborn. It was performed on October



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17, 1910, at the Pittsburg (Pa.) Exposition by the Russian Symphony Society of New York, conducted by Modest Altschuler, and again at Pittsburg, October 29, 1910, at the request of the President of the Exposition.

Mr. Gilbert has kindly contributed an analysis of his overture:—

"This overture was originally intended as the prelude to an opera, the plot of which is based upon the Uncle Remus stories of Joel Chandler Harris.

"The libretto of this opera is by Charles Johnston (Bengal Civil Service, retired) and the music by myself. Circumstances have unfortunately compelled us to abandon this work before its completion. I have, however, saved the overture from the wreck and have both re-written and re-orchestrated it.

"My scheme in the opera was to base the music on motives from traditional Negro songs and dances even as the Uncle Remus stories are based upon traditional Negro folklore. I have therefore used as thematic material for the overture certain piquant and expressive bits of melody which I have gathered from various collections of Negro folk music.

"There are three motives of four measures each and one theme, eight measures in length. Upon the material contained in these twenty measures the whole piece is built.

"The overture has five well-defined sections. The first movement is light and humorous, the theme being made from two four measure

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phrases taken from Charles L. Edwards' book: Bahama Songs and Stories, one of the publications of the American Folklore Society, and an interesting book, by the way. This is followed by a broader and somewhat slower phrase. I have here used the only complete Negro tune which occurs in the piece. This tune is unusually wild and romantic in character and withal of considerable nobility. This tune, and many like it, were formerly used as working songs by the roustabouts and stevedores on the Mississippi river steamboats in the old days. The original words were as follows:—

I'se gwine to Alabammy, Oh . . .
For to see ma Mammy, Ah . . .

"The song in its original form is to be seen in 'Slave Songs of the United States' by W. F. Allen and others.

"Next comes a fugue. The theme of this fugue consists of the first four measures of the Negro 'spiritual' 'Old Ship of Zion' as noted by Jeanette Robinson Murphy in 'Southern Thoughts for Northern Thinkers.' (This theme is introduced early in the overture and given to bassoons, bass trombone, violoncellos and double basses.) The peroration of the fugue is built up from the theme, in augmentation. It is given out by the brass instruments and interspersed with phrases from the roustabouts' song, also somewhat developed and treated in a new manner harmonically. After this a short phrase of sixteen measures serves to re-introduce the comic element. There is a repetition of the first theme and considerable recapitulation which leads finally to the development of a new ending or coda and the piece ends in an orgy of jollity and rag-time."

* * *

Mr Gilbert at an early age taught himself to play the violin, and his first instrument was made by his grandfather from a shingle and cigar

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box. He afterward studied the violin for several years with Emil Mollenhauer. He took lessons in harmony with George H. Howard and studied composition and orchestration for three years with Edward MacDowell. About 1892 he went into business and did little or nothing with music. In 1901 he went to Paris for the purpose of hearing Charpentier's "Louise" and the opera made such an impression on him that, returning, he gave up business and devoted himself to music.

His compositions are as follows:—

ORCHESTRA: "Two Episodes: I. Legend; II. Negro Episode." The Legend was performed by the Boston Ladies' Symphony Orchestra, Arthur W. Thayer, conductor, on January 13, 1896. This was the first performance of an orchestral work by Mr. Gilbert. The "Two Episodes" were performed at a concert of the Manuscript Society, New York, December 3, 1896. There were later performances at "Pop" concerts in New York, led by Adolf Neuendorff; at "Pop" concerts in Boston (twice); and latterly at concerts by Symphony orchestras in Rochester, N.Y.; Salt Lake City, Utah; Winona, Minn. The last performance was in Central Park, New York City, at a Mall open-air Symphony concert August 7, 1910.

"Americanesque—on Negro Minstrel Tunes" (MS.). The three themes on which this is based are "Zip Coon," "Dearest Mae," and "Rosa Lee, or Don't be Foolish, Joe."

"Comedy Overture on Negro Themes."

"American Dances for full orchestra." "In writing these dances," says Mr. Gilbert, "I have had in mind Moszkowski's Spanish Dances

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Songs, "Fair Helen," "Winter," "The Lament of Deirdre," "The Curl" (MS.).

SONGS WITH PIANOFORTE: "Pirate Song" (words from "Treasure Island"), sung frequently by David Bispham and others; "Faery Song" (words from Yeats' "The Land of Heart's Desire"); "The Lament of Deirdre" (from the Gaelic by Sir Samuel Ferguson); "Celtic Studies" (four songs: "Bring from the Craggy Haunts of Birch and Pine," John Todhunter; "I would I were the Cool Wind," Fiona Macleod; "My Heart is Heavy," Nora Chesson; "One Night when one o' the Irish Kings," Viking rhyme), sung by David Bispham in the United States and in London and Oxford (England); sung by Mr. Bispham in Boston at a concert of the American Music Society, May 18, 1909; "Fish Wharf Rhapsody," sung in Boston by Mr. Bispham at his recital October 13, 1909; "Zephyrus" (words from Longfellow's "Masque of Pandora"), sung by Mr. Bispham at his recital in Boston, October 13, 1909; "Orlamonde"; South American "Gypsy Songs": "La Mon-

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tonéra" and "La Zambulidora" (words from Laura A. Smith's "Through Romany Songland"). The foregoing have been published by the Wa-Wan-Press, and there are other songs in manuscript.

PIANOFORTE PIECES: "The Island of the Fay," Fantasie after Poe. Played in Boston by John Beach at the Poe Centennial Exercises.

"Two Verlaine Moods," played by Felix Fox at his recital in Boston, February 28, 1905.

Mazurka, played at a concert of the American Music Society in Boston, May 18, 1909, by Heinrich Gebhard.

Scherzo.

Mr. Gilbert writes to the editor of the Programme Book:—

"Besides the foregoing I have written considerable Incidental music, some of which is of some art value.

"In December, 1904, the Twentieth Century Club, of Boston, gave some Irish plays at Jordan Hall. All the music for this occasion was arranged and conducted by myself and consisted of a Prelude to Synge's drama 'Riders to the Sea'; A Suite built upon old Irish themes and a second Suite of compositions by Turlough O'Carolan and Rory Dall O'Caghan—harmonized and orchestrated for small orchestra by myself.

"In 1903 I furnished a Prelude to 'Kathleen ni Hoolahan' and some Incidental music for the Irish Literary Society's production of Yeats' Plays in Carnegie Lyceum, New York.

"1906—Incidental music for 'The Redskin,' produced by W. F. Brady.

"1910—Appeared '100 Folksongs' (C. C. Birchard Company), edited, selected and arranged by H. F. G.

"I have been recently connected with Ed. S. Curtis' publication 'The North American Indian,' transcribing Indian songs and war-whoops from phonographic cylinders for publication."

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"The true folk-song has travelled a long way. Beginning possibly with the extemporization of some ancient minstrel, it was caught up by some of his hearers and treasured in the memory as a dear reminder of a happy time. As it was sung by the people to one another it lost much of its original character, but in turn it gained some characteristic common to all the minds through which it passed. Dimly, and often inaccurately remembered, it passed from generation to generation, unconsciously altered, a little here, a little there. Gradually it was perfected until every note became golden in melodic value. Only those notes of the melody were retained in the popular mind which were absolutely necessary to express the musical idea. All superfluous ones dropped silently away. So at last we have a product which is far more expressive of the mind of the people than of the mind of the ancient minstrel who first sang the song. Thus is a true folk-song born; and the secret

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SATURDAY EVENING, APRIL 22, at 8 o'clock

PROGRAMME

Arthur M. Curry . . . . Symphonic Poem, "Athala" (after Chateaubriand), MSS.
(First performance.)

Beethoven . . . . . Aria, "Ah, Perfido"

Debussy . . . . "Iberia," "Images pour Orchestre," No. 2

Weber . Aria, "How tranquilly I slumbered," from "Der Freischütz"

Mendelssohn . . Overture, "A Calm Sea and Prosperous Voyage"

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SATURDAY EVENING, APRIL 22

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PROGRAMME

Curry . . . . . "Atala," Symphonic Poem (after Chateaubriand), MSS.
(Conducted by the composer) First performance

Beethoven . . . . Scene and Aria, "Ah! Perfido," Op. 65

Debussy . . . . . Iberia: "Images" pour orchestre No. 2
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Mendelssohn . . . Overture, "Sea-calm and Prosperous Voyage"

SOLOIST:
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There will be an intermission of ten minutes after the Beethoven selection

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ATALA," SYMPHONIC POEM (AFTER CHATEAUBRIAND) (MSS.).

ARTHUR MANSFIELD CURRY

(Born at Chelsea, Mass., January 27, 1866; now living in Newton Highlands.)

Mr. Curry wrote this symphonic poem three years ago. It is dedicated to Franz Kneisel, and scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, saxophone, two bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, side drum, cymbals, Glockenspiel, tamtam, organ, and the usual strings.

The composer gives the following argument drawn from the famous romance of Chateaubriand, published at Paris in 1801:—

"Chactas, an Indian who had been captured by the Spaniards and brought up by Lopez, longs for his Indian home and leaves his benefactor to find his tribe.

"On his journey he is met and recognized by another tribe as one of their enemies, is captured and condemned to death, but Atala, the daughter of the chief, falls in love with him, and, in spite of a Christian vow of celibacy which she had made to her mother, aids in his escape. Together they fly to the wilderness, where they wander in a vain search for friends.

"While resting in the forest, they discover that the mother of Atala was at one time the wife of Lopez, and on this discovery their mutual love is about to overcome the scruples of Atala, when, in the midst of a terrible storm, a thunderbolt shatters the tree under which they are resting. Atala believes that this is a miracle to save her.

"As the storm clears, a priest from a nearby settlement appears, searching after any of his flock who may have been lost. He takes Chactas and Atala home with him, where he promises to instruct Chactas in Christianity, but Atala, struggling between her vow and love

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for Chactas, takes poison and dies just as the priest is telling her that the Church would not be so intolerant as to hold her to her vow."

Mr. Curry says of his composition:—

"I hoped at first to write an opera on the subject of Atala, but found it practically impossible to find a librettist in this country, and decided finally that Chateaubriand's story was of doubtful stage value. I had sketched several themes, and concluded to use them in the way of a Symphonic Poem trying to express the emotions of Chactas and Atala, at the same time giving a somewhat folk-song character by using more or less characteristic themes and rhythms.

"The piece opens with an introduction suggesting the loneliness of Chactas, and leads to an allegro theme of a dance-like character, expressing the buoyancy of the free Indian. The next main theme is Indian (The Old Man's Love-song), and is used to express the love of Chactas and Atala. There is a closing theme of heroic nature and in addition several motives, the principal one of which is heard in the introduction and several times later, typifying the vow of Atala.

"The development is at first of short contrasting sections, followed by more and more stormy ones; the love theme is heard in different

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accents during the struggle between the Pagan Chactas and Christian Atala until the climax of the storm, when it takes its original form. After the storm comes a pastoral, when the priest's bell is heard and the blessing of the church is suggested by organ tones.

"The piece ends as it began with the lovely theme of Chactas.

"The persistent recurrence of the buoyant dance-like theme suggests the rondo form with several sub-themes."

***

Mr. Curry studied the pianoforte and the violin at an early age, but he finally gave most of his time to the latter instrument under the instruction of Franz Kneisel. He studied harmony, but was chiefly self-taught until Edward MacDowell came to Boston. MacDowell was his teacher in composition and orchestration. Mr. Curry has been active as a choral and orchestral conductor, and at present is teaching the violin and composition in Boston.

Among his compositions are the following works:—

ORCHESTRA. "Blomidon," overture for grand orchestra (MSS.), first performed at the Worcester (Mass.) Music Festival, October 2, 1902, under Mr. Kneisel's direction, and later at the World's Fair, St. Louis, Mo., under the direction of Alfred Ernst.

Élégie in the form of an overture (MSS.).

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The list also includes a Barcarolle for pianoforte, a number of part songs for male, female, and mixed chorus, and eleven songs, among them "Before Night" and "The Fiddler of Dooney." All of these works are published.

***

"Atala" is the title of operas by Thollé (Paris, 1802); Pacini, (Padua, 1818); Sebastiani (Rome, 1850); Butera (1851); Fumi (Buenos Ayres, 1862); Gallignani (Milan, 1876); Meneses (Guadalajara, 1880); Schauer (Budapest, 1881); Guglielmi (Milan, 1884); Countess de Grandval (Paris, 1888); Juliette Folville (Lille, 1892).

Mme. CORINNE RIDER-KELSEY, soprano, was born a few miles from Le Roy, New York, on February 24, 1880. She lived in Illinois and Ohio; studied at Oberlin, Ohio, and afterward with Mr. L. A. Torrens, of Chicago. Her first appearance in public was with the St. Louis (Mo.) Choral Symphony Society, December 26, 1904. Mme. Rider-Kelsey, coming to New York, which she made her home, studied singing with Mr. and Mrs. Theodore J. Toedt. She soon became known as a choir and concert singer. On July 2, 1908, she made her appearance at Covent Garden as Micaela in "Carmen." The operatic life was not congenial to her, and she determined to devote herself to the concert stage. Although this is Mme. Rider-Kelsey's first appearance with the Boston Symphony Orchestra in Boston, she has sung with the orchestra many times in other cities during the last two seasons; she has sung with all the leading orchestras in this country and at all the important music festivals.

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She has sung in Boston with the Cecilia Society on December 12, 1905 (Bruckner's "Te Deum," Debussy's "Blessed Damozel," Coleridge-Taylor's "Departure of Hiawatha"); with the Handel and Haydn Society on December 25, 1907 ("The Messiah"); at one of Mrs. Hall McAllister's Musical Mornings at the Hotel Somerset, January 10, 1910 (songs by Handel, Haydn, Bononcini, Carey, Brahms, Strauss, Wolf, Grieg, Henschel, Woodman, MacDowell); and at the performance of Pierné's "Children's Crusade" by the Cecilia Society and Boston Symphony Orchestra, February 16, 1911.

SCENA AND ARIA, "AH! PERFIDO," OPUS 65. LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

RECITATIVE.

Ah! perfido, spergiuro, barbaro traditor, tu parti? e son questi gl' ultimi tuoi congedi? Ove s' intese tirannia più crudel? Va, scelerato! va, pur fuggi da me, l'ira de' numi non fuggirai.

Se v' è giustizia in ciel, se v' è pietà, congiureranno a gara tutti a punirti! Ombra seguace! presente, ovunque vai, vedro le mie vendette; io già lo godo ammiginando; i fulmini ti veggo già balenar d' intorno.

Ah no! ah no! fermate, vindici Dei! risparmiate quel cor, ferite il mio! S' ei non è più qual era, son' io qual fui; per lui vivea, voglio morir per lui!

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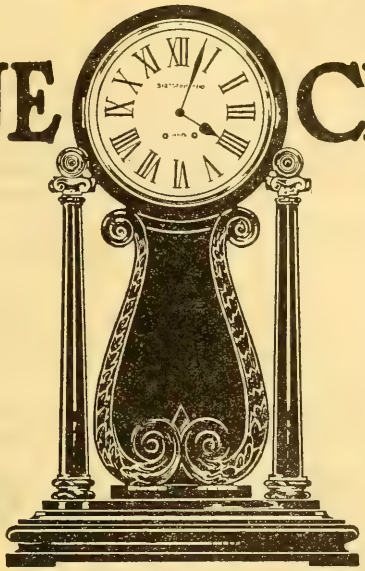
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ARIA.

Per pietà, non dirmi addio,
Di te priva che farò?
Tu lo sai, bell' idol mio!
Io d' affanno morirò.

Ah crudel! tu vuoi che mora!
Tu non hai pietà di me?
Perchè rendi a chi t' adora
Così barbara merce?

Dite voi, se in tanto affanno
Non son degna di pietà.

This has been Englished as follows:—

RECITATIVE.

Ah! deceiver, perjurer, barbarous traitor, thou leavest me? and is this thy last farewell? When was more cruel tyranny ever heard of? Go, wretch! Go, fly from me as thou please, thou wilt not escape the wrath of the gods.

If there is justice in heaven, if there is pity, all will vie with one another in conspiring to punish thee! A shade that follows thee, ever present where'er thou goest, I shall see my vengeance; I already rejoice in imagining it; I already see the lightnings flash around thee.

Ah no! ah no! stop, ye avenging gods! spare that heart, strike mine own! If he is not what he once was, I am what I have been; for him I've lived; for him I'll die!

ARIA.

For the love of mercy, bid me not farewell; what shall I do without thee? Thou knowest, fair idol mine, that I shall die of grief. Ah cruel one! thou wishest me to die! Why dost thou so barbarously reward her that adores thee? Say, ye gods, if, in such grief, I am not worthy of compassion.

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This text may have been taken from some old libretto. Beethoven wrote the music at Prague in 1796 for Mrs. Josepha Duschek. Aloys Fuchs wrote Schindler: "I own a manuscript score of this aria. The title is written wholly in Beethoven's hand: *Une grande Scène mise en musique par L. van Beethoven à Prague, 1796. Dedicata alla Signora Contessa di Clari.*" Beethoven's handwriting is recognized often in the score. On the title-page stands in his own hand: "Op. 46."

On the programme of a concert given by Mrs. Duschek at Leipsic, November 21, 1796, is: "An Italian Scena composed for Mrs. Duschek by Beethoven."

The "Contessa di Clari" was an amateur singer of good reputation.

Josepha Duschek (born Hambacher) was born in 1756 at Prague, where she died at an old age. She was a fine pianist, a composer of no mean talent, but she was chiefly famous as a singer. Her voice was full and round, her delivery of recitative was impressive; she was a mistress of colorature "as well as beautiful portamento, and she knew how to combine power and fire with sentiment and sweetness: in a word, she ranked with the first of Italian singers." Mozart admired her beyond measure, and she was his warm friend. His father, Leopold, was not so well pleased with her. He wrote to his daughter in 1786 concerning Josepha: "Mad. Duschek sang, how? I can't help it, she shrieks in an astounding fashion an aria by Naumann with exaggerated *expressions*—strength—and worse than that. Great heavens! and she has so many other faults that I am very sorry she cannot make better use of her powerful voice. And whose fault is it? That of her husband,* who knows no better: he taught her and still teaches her, and makes her believe that she alone has true taste." Nor did he find her beautiful. "She looks, indeed, her age; she is broad-faced,

* Franz Duschek (1736–99), reckoned one of the best pianists of his period.

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and she was very carelessly dressed." Schiller heard her at Weimar in 1788, and he wrote to Körner: "Mad. Duschek has had fair success. At first she did not make a go of it, for her voice had suffered somewhat from the journey, and local ears are not wholly unprejudiced. The reigning duchess said that she looked not unlike a discarded mistress. I must admit that she pleased me much less here than at Dresden: she had so much assurance—I don't like to say impudence—and so much of mockery in her looks, though perhaps they wrong her in this respect. Since the Duchess Amalie was pleasantly disposed toward her, she sang in three concerts and bettered the first impression. She had a chance to display all her talents, so that all were pleased." Körner answered: "What the reigning duchess said about the Duschek is not so wrong. She never really interested me. Even as an artist, her expression is too near caricature. According to my opinion, sweetness is the chief merit in song, and this she lacks; at least, she is far inferior in this respect to any good Italian singer. To me coldness and purity of taste in a singer are preferable to passion without grace." On the contrary, J. F. Reichardt, an excellent critic, was charmed by her singing, especially her expressive sentiment, as late as 1808.

***

The accompaniment is scored for flute, two clarinets, two bassoons, two horns, and strings.

The Aria is Adagio, E-flat major, 3-4, with contrasting sections, Allegro assai, 4-4. The scene begins Allegro con brio, C major, 4-4. There are changes in tempo and tonality.

The recitative and aria have been sung in Boston at concerts of the Boston Symphony Orchestra by Miss Katherine van Arnheim, January 20, 1883; Mme. Fursch-Madi, December 13, 1884; March 13, 1886; Mme. Nordica, October 10, 1891; Mme. Devere-Sapio, October 26, 1895; Mme. Nordica, March 15, 1902; Miss Tilly Koenen, January 1, 1910.

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Claude Achille Debussy *

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

"Iberia" is the second in a series of three orchestral compositions by Debussy entitled "Images." The three were composed in 1909.

The first, "Gigue triste," has neither been performed nor published. The third, "Ronde des Printemps," was performed for the first time on March 2, 1910, at the third of the four "Concerts de Musique française," organized in Paris by the publishing house of Durand, and the first performance in America was at a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the "Ronde" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910. There was another performance by this orchestra, December 17, 1910.

"Iberia" was played for the first time at a Colonne concert in Paris, February 20, 1910. It contains three movements,—"Par les rues et par les chemins"; "Les parfums de la nuit"; "Le matin d'un jour de fête." Mr. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules

*He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

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are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Iberia.' Do not look for any melodic design, nor any carefully woven harmonic web. The composer of 'Images' attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Peleastres wished "Iberia" repeated, but, while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Iberia" aroused "frenetic applause and vehement protestations."

The first performance in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

"Iberia is scored for these instruments: piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trombones, bass tuba, kettledrums, side drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps, and the usual strings.

I. "Par les rues et par les chemins" ("In the streets and wayside"), Assez animé (dans une rhythme alerte mais précis).

II. "Les parfums de la nuit" ("The odors of the night"). Lent et rêveur. This movement is connected with

III. "Le matin d'un jour de fête" ("The morning of a fête day"). Dans un rhythme de marche lointaine, alerte et joyeuse.

Hands off cheap gloves if you want well-gloved hands. Hand out

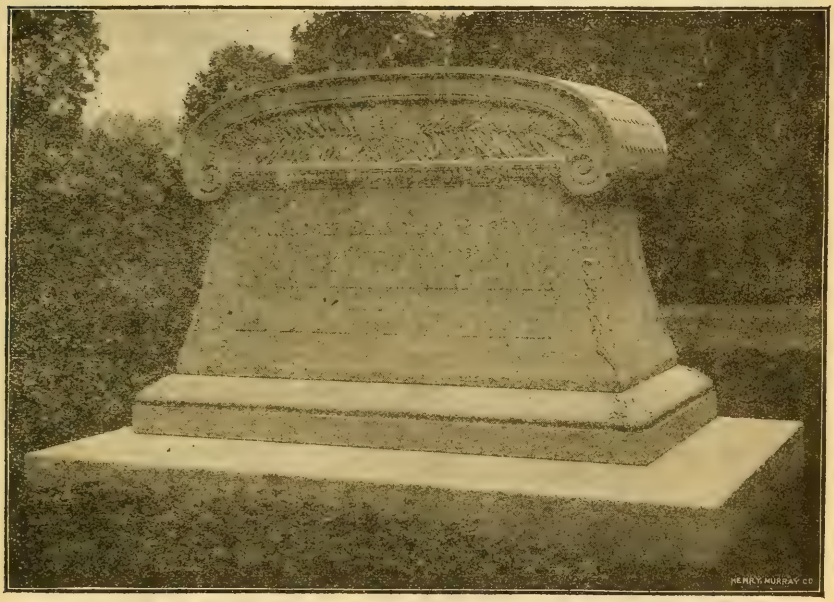
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"The river Hebre, yeelding such riches of trafficke and commerce by reason that it is nauigable: which beginneth in the Cantabrians countrey, not far from the towne Inliobrica, and holdeth on his course 430 miles; and for 260 of them, euen from the town Varia, carrieth vessels of merchandise: in regard of which riuer, the Greekes named all Spaine Iberia." Pliny's "Natural History," translated into English by Philemon Holland (1634).

The "Hebre," now the river Ebro, was the Iberus, Hiberus of the ancients, a name in which, according to Richard Ford, "Spaniards, who like to trace their pedigree to Noah, read that of their founder Heber. Bochart considers the word to signify 'the boundary.' Ibra, just as it is used in the sense of the 'other side' in Genesis xiv. 13; and this river was, in fact, long the boundary; first between the Celts and Iberians, and then between Romans and Carthaginians. Others contend that this river gave the name to the district, Iberia: Iber, Aber, Hebro, Havre, —signifying in Celtic 'water.' Thus the Celt-Iber would be the Celt of the River. Humboldt, however, whose critical etymology is generally correct, considers all this to be fanciful, and is of opinion that the Iberians gave their name to the river. It formed, in the early and uncertain Roman geography, the divisional line of Spain, which was parted by it into Citerior and Ulterior; when the Carthaginians were finally subdued, this apportionment was changed." Ford's "Handbook for Travellers in Spain," second edition (London, 1847).

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CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821.

The recitative and aria of Agathe (act ii., No. 8) are sung by her in a narrow antechamber with two side doors. In the centre is a curtained doorway, which leads to a balcony. Aennchen's spinning-wheel is on one side; on the other is a large table, upon which are a lighted lamp and a white dress trimmed with green. Agathe is now alone.

Wie nahte mir der Schlummer, bevor ich ihn geseh'n!
Ja Liebe pflegt mit Kummer stets Hand in Hand zu geh'n.
Ob mond auf seinem Pfad wohl lacht?
Welch' schöne Nacht!

Leise, leise, fromme Weise
Schwing' dich auf zum Sternen-kreise!
Lied erschalle! Feiernd walle
Mein Gebet zur Himmelshalle.

O wie hell die goldnen Sterne, mit wie reinem Glanz' sie glüh'n! Nur dort, in der Berge Ferne, scheint ein Wetter aufzuziehn. Dort am Wald auch schwebt ein Heer düst'rer Wolken dumpf und schwer.

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Alles pflegt schon längst der Ruh';
Trauter Freund! was weilest du?
Ob mein Ohr auch eifrig lauscht,
Nur der Tannen Wipfel rauscht,
Nur das Birkenlaub im Hain
Flüstert durch die hehre Stille;
Nur die Nachtigall und Grille
Scheint der Nachtluft sich zu freu'n.

Doch wie! täuscht mich nicht mein Ohr? Dort klingt's wie Schritte, dort aus der Tannen Mitte kommt was hervor— Er ist's! Er ist's! die Flagge der liebe mag weh'n! Dein Mädchen wacht noch in der Nacht! Er scheint mich noch nicht zu seh'n— Gott! täuscht das Licht des Mond's mich nicht, so schmückt ein Blumenstrauss den Hut! Gewiss, er hat den besten Schuss gethan! Das kündet Glück für morgen an! O süsse Hoffnung! Neubelebter Muth!

All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!
Konnt' ich das zu hoffen wagen?
Ja! es wandte sich das Glück
Zu dem theuren Freund zurück;
Will sich morgen treu bewähren!

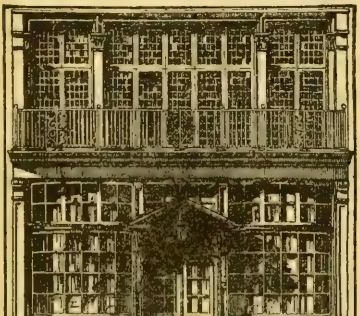
Ist's nicht Täuschung, ist's nicht Wahn?
Himmel, nimm des Dankes Zähren
Für dies Pfand der Hoffnung an!
All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!

* How tranquilly I slumber'd before on him I gaz'd! But evermore with sorrow love hand in hand must go. The moon reveals her silv'ry light. (*She draws the curtain from before the balcony; a bright starlight night is seen.*) O lovely night! (*She steps out upon the balcony and folds her hands in prayer.*)

* The translation into English is by Natalia Macfarren.

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Softly sighing, day is dying,
Soar my prayer heav'nward flying!
Starry splendor shining yonder,
Pour on us thy radiance tender!

(*Looking out*). How the golden stars are burning thro' yon vault of ether blue; but, lo, gath'ring o'er the mountains is a cloud, foreboding storm, and along yon pinewood's side veils of darkness slowly glide.

Lord, watch o'er me, I implore thee;
Humbly bending, I adore thee;
Thou hast tried us, ne'er denied us,
Let thy holy angels guide us!

Earth has lull'd her care to rest;
Why delays my loit'ring love?
Fondly beats my anxious breast:
Where, my Rodolph,* dost thou rove?

Scarce the breeze among the boughs wakes a murmur thro' the silence; save the nightingale lamenting, not a sound disturbs the night. But hark! doth my ear deceive? I heard a footstep; there in the pinewood's shadow I see a form, 'Tis he, 'tis he! O love, I will give thee a sign. Thy maiden waits through storm and shine. (*She waves a white kerchief.*) He seems not to see me yet. Heav'n, can it be I see a-right? With flow'ry wreath his hat is bound! Success at last our hopes have crown'd. What bliss to-morrow's dawn will bring! Oh! joyful token, hope renews my soul!

How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.
Could I dare to hope such rapture?
Frowning Fate at last relents
And to crown our love consents.
Oh, what joy for us to-morrow!
Am I dreaming? Is this true?

Bounteous heav'n, my heart shall praise thee
For this hope of rosy hue.
How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.

* Here the translator follows an old English version, in which Rodolph was substituted for Max.

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A GUIDE TO THE OPERA

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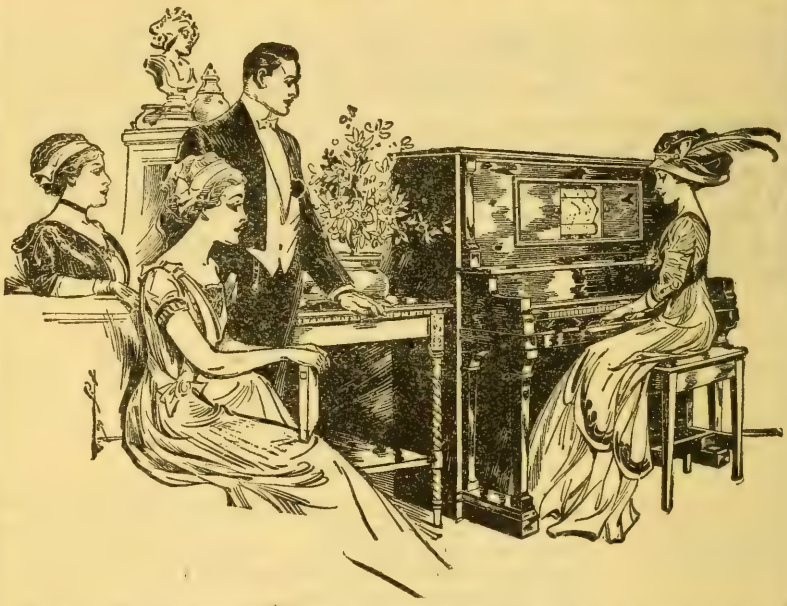
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The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, strings.

Weber began work on Agathe's scene August 25, 1817; he completed this work December 9, 1819.

Caroline Seidler, who created the part, was the daughter of the concert-master, Anton Wranitzki. She was born at Vienna about 1790. Her father trained her for the stage. In 1812 she married the violinist Seidler, of Berlin (1778–1840), and in 1816 she went to Berlin and appeared in various parts at the Royal Opera. She was engaged there, and she made her first appearance as a member of the company at Potsdam, June 3, 1817. Versatile, she sang in a great variety of parts. She left the stage May 26, 1838. Ledebur thus describes her: "Her voice was pure, clear, and uncommonly agreeable. The compass was of two full octaves, and very agile. Her personal appearance was charming, and if her dramatic art was not suited to performances of great intensity, it was excellently adapted to graceful and joyous parts, as Henriette in Auber's 'Maçon,' Zerlina, Rosina, etc."

Max von Weber said of her voice that it was "the sweetest one that could be imagined; it was of great compass, and went straight to the heart. She was then thirty-one years old, and she was in the full bloom of beauty. Her Agathe, it is true, was no humble German maiden, but a bewitching woman. She sang superbly."

It was her performance of Agathe's scene that determined the fate of Weber's opera at the first performance. The audience had been cool.

Agathe's recitative and aria were sung at a Symphony Concert in Boston by Miss Marie Jahn, April 18, 1891; Mme. Johanna Gadski, October 31, 1903; Mme. Olive Fremstad, November 3, 1906; Mme. Marie Rappold, November 14, 1908.

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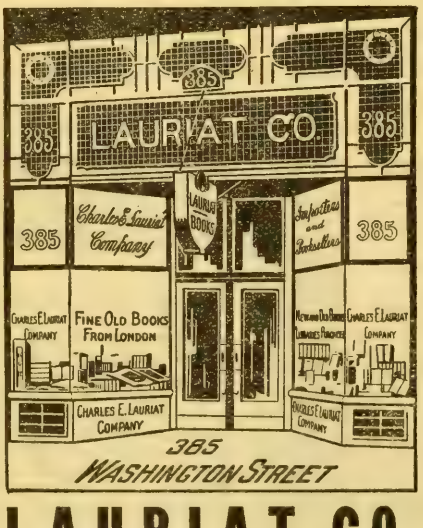
There are valuable studies of this aria, studies of pedagogic and æsthetic value, by Stephen de La Madeleine (Études Pratiques de Style Vocal, Paris, 1868, vol. i. pp. 63–141) and by Heinrich Dorn ("Streifzüge im Gebiete der Tonkunst," Berlin, 1879, pp. 94–106). The one by Dorn, translated into English, was published in the *Music Review* (Chicago, January, 1893, pp. 182–186).

***

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. [*sic*] Seidler and Mlle. [*sic*] Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

***

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Mr. Apthorp wrote in his notes to a Programme Book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco* arciero'—under which misleading title the opera was given at Covent Garden—and the French 'Franc archer.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his Mémoires, and Wagner reports distinctly that it was then given as 'Le Freischutz.'*

"The word *Freischütz* (literally 'free marksman') means a Schütz or marksman, who uses *Freikugeln*—that is 'free bullets,' or charmed bullets which fly to the mark of themselves without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

***

The first performance of "Der Freischütz" in the United States was an English version produced at the Park Theatre, New York, March 2,† 1825. The chief singers were Miss Kelly, Mrs de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of December 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the

* This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "Le Freyschutz" (see De Lajarte's "Bibliothèque Musicale du Théâtre de l'Opéra," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "Robin des Bois." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—Ed.

† T. Allston Brown gives March 12, 1825, in his "History of the New York Stage" (1903).

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Boston Theatre, February 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as February 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first performance in Boston in German was on May 6, 1864, when the chief singers were Mmes. Frederici and Canissa and Messrs. Habelmann and Graff.

ENTR'ACTE.

NEW CHOPIN LETTERS.

(From the New York *Sun*, December 5, 1910.)

Frédéric Chopin had neither the literary aptitude nor the general culture of Felix Mendelssohn-Bartholdy, and his letters, first given to the world by Moritz Karazowski in 1877, do not make such capital reading as do those of the German composer. The graceful sentences that are like swallow flights across the pages of Felix, his wit and wisdom, are not to be found in the Chopin correspondence. Nevertheless, a

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shy charm exhales from the often awkward communications sent by the great Pole to his family and friends at Warsaw. In 1828 the young pianist went to Berlin in company with Professor Jarocki, and there attended the naturalists' congress, where he met the mighty Alexander von Humboldt. His letter telling of the Berlin of that time was addressed to his school friend in Warsaw, Titus Woyciechowsky, and is reproduced in the Karazowski volume, as are his Viennese letters. So it is with more than passing interest that we read several new letters unearthed a few months ago in Warsaw and translated into German. It is related that Chopin would walk half-way across Paris rather than write a letter. The bulk of his correspondence is not large, although many letters addressed to his family were destroyed during the pillage of Warsaw by the Russians. The length of the newly discovered missives must be set down to the effervescence of his youth. In them Chopin is foreshadowed, caressing, sarcastic, sprightly, flattering, slightly peevish, jealous, and full of love for his parents and his native land.

July 1, 1829, Chopin entered the Austrian capital. Vienna at that time prided itself on being the capital of the musical world. It made much pother over the dead Beethoven, after flouting him during his unhappy life, and there were already some amateurs to be found who mentioned the songs of a certain Franz Schubert by name; but music was caviare to the general. Chopin had some letters of introduction,

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among others to the Kapellmeister Würfel, who had lived in Warsaw and was a friend of Chopin's preceptors, Zwyng and Joseph Elsner, not to speak of the composer's father. In a lengthy letter to his bosom friend Titus, Chopin relates how he played at Count Gallenberg's, and thus was enabled to play in public at the Imperial Opera House (August 1, 1829, was the precise date). Haslinger, the musical publisher, unbent, and no less than three piano manufacturers appeared on the scene, offering the use of their instruments to the virtuoso in embryo, the report of whose abilities had quickly spread. But Frédéric had only a small room on the Kohlmarkt, and was forced to decline. Time brings changes, but the psychology of the piano-maker does not alter. He did not practise for his début, feeling sure of his fingers. At the rehearsal, he tells Titus, everything was at sixes and sevens with the orchestra. Disliking their leader Würfel, suspicious of the unknown Pole, the men mixed things up badly in the accompaniment to Chopin's "Rondo Krakowiak"—so badly indeed that Count Gallenberg, the impresario, advised Chopin to cut out the "Rondo," and instead improvise. Thereat, adds Chopin, the orchestra members made "big eyes." They had heard Beethoven and Hummel improvise. This slim youngster of twenty must be somebody to attempt such a feat before the carping Vienna public.

Chopin knew what he was about. He began with his Variations, Op. 2, on a theme from "Don Juan" ("Là ci darem la mano," over which Schumann later waxed enthusiastic, crying, "Hats off, gentlemen! A genius!") accompanied by the band, which, after all, must not be blamed for failing to read at first sight Chopin's crabbed handwriting. A Fräulein Veltheim (1821–40), famous for her bravura singing, followed; then Chopin, facing a now sympathetic audience, improvised. Oddly enough, he does not in this letter to Titus mention the themes he selected for improvisation. But history can supply the omission. "La Dame Blanche," by the French composer Boïeldieu, whose statue may be found at Rouen (why, the gods alone know), was the first theme, and a Polish melody, "Chmiel," the second. ("Chmiel" is a song in the mazurka measure, sung by the Poles at marriage ceremonies at the

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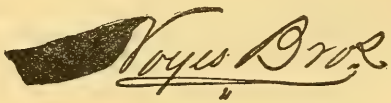
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moment when the bride's sister places the cap on her head.) After this the pianist modestly reports that his hearers seemed pleased, and that he had to return to bow his thanks. As matter of fact, he received a Paderewski-Sembrich ovation, and tired himself acknowledging the stormy applause. The orchestra, contrary to its custom, had remained for the improvisation, and was more enthusiastic than the public. The puzzling mixture of honey and absinthe in the new music could not disguise the extraordinary musicianship of the young composer. Vienna literally saw the rising of a new star among the musical constellations.

Fashionable folk sought him, Prince Lichnowsky, Beethoven's protector, among the rest. Chopin took all the flattery and attendance as a matter of course. He had enjoyed such things when he was a wonder-child in Poland. He writes Titus with the unpronounceable name in a natural manner of the success of the second concert. Hummel, Herz, Moscheles, and others were Viennese favorites. For the moment Chopin overshadowed them. He met and admired Fräulein Blahetka (1811–87), a Vienna-born pianist, a daughter of the editor of the *Wiener Zeitung*, and for a while the situation looked serious. Was Chopin in danger of forgetting his beloved Constantia Gladowska? Apparently not. He left Vienna for Warsaw more than satisfied with his triumphs.

The second sojourn at Vienna, from November, 1830, to July, 1831, was not so satisfactory. Poland was in the throes of a revolution. The Viennese did not like the Poles, and Chopin writes that one night, sitting in an Italian restaurant, he heard some one loudly proclaim that "the good God made a mistake when he created the Poles." Another wit followed this sally with, "In Polen ist nichts zu holen" (Chopin



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employs the original German phrase in his letter to Jan Matuszynski). No wonder he quitted his table and cried: "Dogs!" Thoughts of the revolution fired his blood. He congratulated Jan on going into the fight, and wished that at least he could play the drums! Würfel, conductor at the Kärntnerthortheater, was amiable, and Dr. Malfatti, a music friend and physician at the court, showered attentions upon him. But he was moody, troubled by thoughts of home, and in addition suffered from profound ennui, the penalty he paid for his exquisitely strung, neurasthenic temperament. He described to Jan Matuszynski his daily life. His apartment is high up, yet Hummel and other pianists visit him, also Joseph Czerny (not a relative of Karl Czerny, Liszt's early teacher). He rises late, takes his coffee, or lets it grow cold, as he plays (he has now a Graf concert grand piano, beloved in those days). A friend enters. More music. Then dinner and a promenade. The bored Chopin dresses for the evening and further bores himself until midnight at soirées or balls, where he meets Prince Dietrichstein, the Abbé Stadler, Karl Maria Van Bocklet (friend of Beethoven and Schubert), the Schwarzenbergs, the Wrbnas, and other aristocrats; home to dream, to weep, to play out upon the keyboard the world-weariness and longing which torment him, or to thrum with slender fingers on the window-panes,—with those magical fingers which, Balzac said, had only to drum on a table to make music. Chopin at twenty was more Byronic than Byron.

Constantia Gladowska is on his mind. He eagerly questions Jan about her doings; whether she is meeting with success at her concerts, whether—and now the jealousy of Frédéric shows—the usual crowd of Russian officers is hanging around her; Gresser, Besobrasow, Pisarzewski—he knows their names. You again overhear his passionate cry, "Dogs!" In Chopin the patriot kept pace with the poet. Listen to his polonaises or to the overwhelming Study in C minor, composed during the revolution in Warsaw. These letters are very interesting, especially the one addressed to Jan, dated Christmas, 1830. In the monumental work on Chopin by the Pole Ferdinand Hoesick (now being translated by Jaraslow de Zielinski) we hope to see included these new letters, with proper editorial emendations.

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THE CHILD MUSIC OF THE GREAT COMPOSERS.

(From the London *Times*, January 7, 1911.)

Few recent pianoforte compositions, even by professedly popular composers, can have attained the success of Debussy's "Coin des Enfants" Suite. Published only some two years ago, it has been the medium, throughout the whole musical world, of introducing Debussy to persons to whom the name was either altogether unknown or merely represented the unintelligibly vague in modern art. And yet it is highly probable that no hearers of the two finest numbers, "La Neige Danse" and "Le petit Berger" (issolated from those with specifically humorous titles), would realize that this exquisitely woven art was categorically intended first and above all for children: they would feel surprised (and, if seriously-minded, annoyed) at the discovery of the title-page, with its dedication to "ma chère petite Charchou avec les tendres excuses de son père pour ce qui va suivre," and its fascinating toy elephant of the purest Parisian breed. The children's corner in music has indeed been far too much left to the worthy second or third rate type of composer, who can turn out, with never-ceasing industry, work of which the best to be said is that it does not hamper the development of the appreciative faculty. Artistically, such influence is mainly negative, and we are thankful for slender mercies. Only a very few of the composers whose names stand for great achievements in art have consciously set themselves to form youthful ideals; and even they have not always been successful.

Bach, Mendelssohn, Schumann, Tschaikowsky, Debussy: we can hardly add to these five any other name of similar eminence. Beethoven did indeed toss off a trifle or two for the amusement of children of friends; and the dusty corners of musical literature contain



a small handful of similar totally forgettable and forgotten by-products from other august pens. Mozart and others of the older classics no doubt wrote a good deal merely for pupils; but they never seem to have had children specially in mind,—all that they cared about was comparative technical easiness. The five named composers, however, produced, of set purpose, definite children's music; and it is perhaps not uninteresting to examine how they conceived the problem and with what success it was met.

The "Clavierbüchlein" written by Bach for his eldest son Friedemann, contains, among its very numerous short pieces, many that were afterwards incorporated into "Das wohltemperirte Clavier" and other familiar collections; and probably only a few of their players and hearers know that they were originally written exclusively for the benefit of a boy of nine. There is the Prelude in C major,—far too often known now merely in bastard shape, all its delicate purity tarnished by the addition of Gounod's vulgar tune; there again is the great Song-prelude in E-flat minor, presumably for the cultivation of Friedemann's *cantabile* tone, as other preludes from the first book of the "Forty-eight" (such as those in C minor, D major, or D minor) cultivated neatness of fingerwork. Exactness of part-playing, expressiveness in various styles, rhythmical vivacity,—all are represented by pieces familiar enough to us now simply as pure artistic inspirations; and yet, when once we are led to reflect on the matter, we can see how unerringly Bach achieved his special object. Many of his greatest organ works—the G minor Fantasia, the F major Toccata, and, indeed, most of those we know best—were written earlier, as were some of his most deeply felt cantatas, such as "Gottes Zeit ist die allerbeste Zeit"; but of all this complexity and searching of soul there is not a trace. He succeeded indeed in doing, and doing perfectly, three very different things at once: the music is masterly in the mere pedagogic aspect, it can fascinate children (as teachers still know well enough) and can be played by them with real understanding, and yet it can still appeal, with no reservations whatever, to the mature brain and heart of the artistic veteran. This little "Clavierbüchlein" shows, perhaps better than any other of his works, how Bach was able to see his art steadily and see it whole: technique, emotion, intelligence,—all are there; and

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to him the child is literally the father of the man, not a separate individual to be nourished on musical food that the grown performer will despise.

Mendelssohn's six "Kinderstücke" (known in England by the apparently unauthorized title of "Christmas Pieces") were the last works given by their composer to the world; but, with all his experience as a lover of children and as a teacher, he failed to meet the problem as Bach had done. It is plain that he wishes to afford useful practice in particular problems, especially in the staccato touch in which he personally so much excelled; but there is little or nothing that makes any appeal to children now, and to the older of us the pieces, indistinguishable from the inferior specimens of the "Lieder ohne Worte," only suggest that Mendelssohn's genius was taking a holiday. We might confidently have hoped for some fine children's fairy or water music from the hand of the composer of the "Midsummer Night's Dream" and the three great overtures inspired by river and sea: all that we get is, so to speak, stale chocolate.

Schumann, again, failed in a different way. He wrote a large mass of compositions definitely for children's use, almost all with descriptive titles (often, however, concocted after the completion of the music); there are the forty-three pieces in the "Album für die Jugend," the thirteen "Kinderscenen," three complete sonatas, and several sets of duets of considerable dimensions. No one, as the perennially valuable aphorisms prefixed to the Album show, could have been more anxious about the deeper aspects of musical education: but his lack of experience and adaptability leads to strange results. He had an almost ludicrous ignorance of what a child finds technically easy or difficult: even the section of the Album specially marked "für Kleinere" contains not a few passages that cannot sound approximately right except under the full-sized hands of a player with plenty of command over all the niceties of quickly varied touch and subtle pedalling. With a few familiar exceptions, not more than a dozen or so altogether, Schumann's children's music is forced and dull when really playable by children (as well as often when it is not): when it is in any degree characteristic of his genius, it is meant (whatever the title-page may say) exclusively for grown-up men and women who remember their own childhood with sympathy, but possess adult fingers and brains and hearts. What child has ever lived who could make any-

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thing but an emotional caricature of the "Abendlied"? We all acknowledge that the "Kinderscenen" are among the most fascinating short pianoforte pieces in existence, but in every way they insistently demand grown-up performance: and even "Am Springbrunnen," where there are no difficulties of psychological expression, demands, from both fingers and feet, a skill far beyond that of any but the most exceptional children.

The twenty-four pieces of Tschaikowsky's "Jugendalbum" also have descriptive titles; but he again approached the problem differently. He never writes over the heads of children, either technically or emotionally; and some of the little pieces, such as "Pferdchen Spielen," "Die kranke Puppe," "Wintermorgen," are at one and the same time excellent practice and (so far as they go) daintily attractive music. But they certainly do not go very far, and no grown artist would deem them worthy of a second look. At their worst, they are feebly sentimental and useless from any point of view: at their best, they are written very plainly with their composer's left hand. As with so many of his works on smaller canvas, his heart was not in his task.

Debussy, on the other hand, while writing only for technically advanced children, takes practically the same attitude as Bach, showing thus once again his distinct kinship with a far-off ancestry. The "Coin des Enfants" Suite no doubt requires adult performance to secure complete effect; but it can be played by children and still sound perfectly natural and right. There is nothing emotionally out of a child's range: the pages are full of childlike naïve humor, childlike wistful imagination. And the six pieces, one and all, still appeal in fullest measure to older folk: the delicate parody of Clementi in "Doctor Gradus ad Parnassum," the quaint slumberous noises of the "Berceuse des éléphants," the gay irrelevance of the "Sérénade à la poupée," the "grande émotion" and dainty burlesques of the "Golliwoggs' cake-walk" (a title apparently untranslatable into French), all these are true children's music, but at the same time full to the brim with subtle details that afford perpetual delight to others. "Le petit Berger" and "La Neige Danse" are indeed, for picturesque polished charm, unsurpassed in all modern pianoforte music: the latter, as a mere tone-picture (quite apart from its haunting melody), is an amaz-

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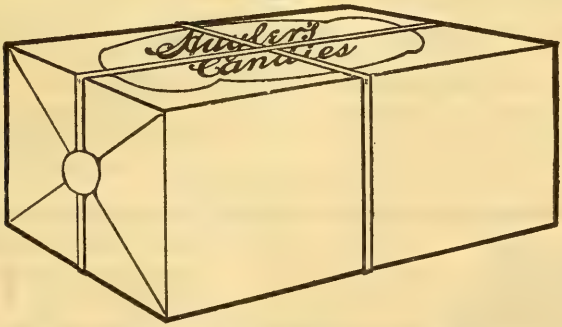
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ing *tour de force*. Except that there is no clear insistence on technical considerations, Debussy, alone of all later composers, is here a follower of Bach: he writes his music so that children can understand and interpret, but, unless we consent to be ossified by age, we need never outgrow it.

Why should he be the only follower among the great instrumental composers? We can perhaps hardly expect that any one with all the elaborate technique of twentieth-century composition at his call should be able to divert his ideas into channels of the extreme technical simplicity possible two hundred years ago: for our very easiest fine child-music we may have to keep to Bach alone. The "great morning of the world" is gone: our ideas seem bare and thin when reduced to the naked minimum that amply sufficed for Bach. But still, even in these latter days, Debussy has shown that it is possible to write music far easier technically than his normal products, and intellectually and emotionally quite interpretable by children, without losing the least essential quality of style. What would the literature of child-art not have been, had all great composers been similarly gifted? There is no department of music that more earnestly, and now more than ever, demands enlargement.

THE OLDEST MUSIC ROOM.

BY MUSICUS.

(London Daily *Telegraph*, January 28, 1911.)

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zig could lay claim to the title. But a second thought reminded me that, though the Gewandhaus Concert institution still exists and flourishes, its ancient habitat has been removed. A third thought brought to mind the recollection of the Music House in Norwich, which in the sixteenth century was "a house of resort for those musicians that were called the city waits." They were founded by Queen Elizabeth, who gave to each musician—there were officially five of them—his instrument and a house in King Street. The Music House undoubtedly was used for many a year, not only as a kind of hostelry for musicians, but also as a place in which they could exercise their skill. But long ago it ceased to represent music in any shape or form, and now, if my memory serves, it is an object of interest in the ancient city of Norwich which is made much of in guide-books for the benefit of travellers.

Dr. Mee clearly means to imply by the title of his book a concert-room which was erected for the purposes of music and was maintained therefor. And there is not much doubt that he is correct in his implication. Anyhow, he has undoubtedly succeeded in making out a very good case. In any event, his well-written, well-printed, and immensely interesting volume, the result evidently of prodigious care in research, is a valuable contribution to the literature of English music.

The Oxford Music Room was opened in 1748. "Hickford's Great Room" in Brewer Street was built, it is true, about ten years earlier, and there Mozart and his sister played in 1765. "But there is no trace," says Dr. Mee, "of any permanent staff of regular performers being attached to it." Unfortunately, the earliest history of the Oxford Music Room is veiled in mystery. But enough remains to testify to the musical interests of the period. Dr. William Hayes, formerly professor of music at Oxford, rendered an account of the buildings as

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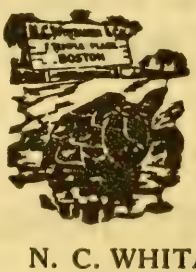
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his contribution to Sir J. Peshall's edition of Wood's "Antient and Present State of the City of Oxford" in 1773; but the account must be read in the book itself: it is too long to quote here. In fact, it is not an easy matter to give a clear idea of the interest and value of Dr. Mee's book in the space of a column. The book is as full of amusing extracts from old records as it is of historic fact, and it has the supreme merit of preserving its vitality, as it were, to its 205th page. Before the foundation of the Music Room a good deal of music was to be heard in Oxford. Dr. Mee talks of a performance of Handel's "Esther," which, by the by, began at six o'clock in the morning, for some reason hard to understand, and quotes several caustic references to "the Chevalier Handel" from a pamphlet entitled "The Oxford Act"; and in reference to a performance two days later of "Sieur" Handel's "Athalia" the author says: "The company in the evening were entertained with a spick-and-span new Oratorio, called 'Athalia.' One of the Royal and Ample (? members of Christ Church) had been saying that truly 'twas his opinion that the theatre was erected for other-guise purposes than to be prostituted to a company of squeeking, bawling, out-landish Singsters, let the Agreement be what it wou'd."

Both the "Benefit Concert" and the "Prodigy" seem to have been as well known in the early days of the Oxford Music Room as they were in the wider musical world a century and more later. Of the latter the most exalted, I think, was the (later) famous Dr. William Crotch, who subsequently became professor of music in the University. An advertisement in the Oxford *Journal* of July 3, 1779, sets forth the fact that "Mrs. Crotch, from Norwich, begs leave to acquaint the ladies and gentlemen of this University and City that her CHILD, who is not yet *four years of age*, will, by permission of the Vice Chancellor and

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the Stewards of the Musical Society, play upon the organ at the Musick Room this day, at twelve o'clock." Four years later this genuine prodigy, "Master Crotch, the Musical Child," once more played in Oxford, this time upon the organ, harpsichord, and violin, and a month after this appearance he was allowed a benefit. In 1788 Hummel, then a stripling of nine years of age, produced a quartet with horn obbligato and played a sonata for harpsichord; while a short time previously Miss Poole, afterwards Mrs. Dickens and one of the historic singers of her time, "not yet eleven years of age, performed two songs, composed by Dr. Arne, at our Musick Room; also played the Twelfth Sonata of Paradies, which, making but a small allowance for her tender years, has never been exceeded, if equalled, in this century." This is of interest, since Crotch became, as I have said, professor at Oxford and first Principal of the Royal Academy of Music; while contemporary critics in Vienna deemed Hummel as great a musician

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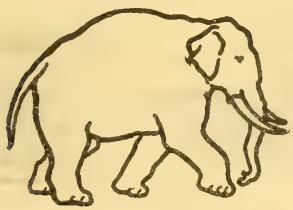
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as Beethoven,—a verdict that Dr. Mee rightly says posterity has not verified, though it still performs some of his compositions.

As to the distinction of the players and singers who appeared at the Oxford Music Room Concerts it is quite unquestionable. Rosalbina Caradori, subsequently Madame Caradori-Allan, and "Kitty" Stevens, later Countess of Essex,—two of the greatest singers in the early part of the last century,—Dr. Mee says were among those oftenest in Oxford; and even the great Catalani revisited the scene of many an early triumph in 1824. Again and again the names recur of Sapio; of "Master Thalberg," yet another prodigy; of the great Lindley, *facile princeps* at the time among English violoncellists; of Cramer, the incomparable orchestral leader; of Mrs. Knyvett; of Malibran, the immortal, and her brother Garcia, and of De Beriot, pre-eminent violinist, and husband of Malibran; of Grisi, whose children, according to the tale, she preferred to call Grisettes after herself, and not Marionettes after her illustrious husband; of Clara Novello, later Countess Giugliucci, who died but a short time ago, though she had sung at Oxford as long ago as in 1836; of Pasta, of whom it was written a little unsympathetically, as I think, "unrivalled now Catalani is absent and second only to her,"—what would your modern contemporary prima donna do to-day to the unlucky wight who dared to describe her in such language,—to-day when the genus objects to her name being printed in type the same size as that used for her sisters of lesser importance? Sontag

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made her first appearance in England, "out of London," at Oxford in 1828, and John Braham frequently appeared there.

Then, too, Charles Kemble gave readings from Shakespeare in the "Room," and, if I may say so, some of the old musical glamour faded from that room when such mundane affairs as lectures by the Oxford Architectural Society were permitted within its sacred precincts,—and more, when that society was allowed to furnish it as a museum! As if it were not already sufficient of a museum, with its perpetual ghosts of so many illustrious dead walking around and around within its portals!

Before dismissing this charming and valuable storehouse of informing and amusing knowledge, I cannot refrain from quoting two delicious verses. The first consists of the words of an "Air sung by Tweedledum in the New Interlude," a piece to be found in manuscript in the Bodleian Library:—

> Shall a thrummer, a scraper, a man of brown paper
> Dare thus to our teeth to belye us?
> Shall the organ submit to the Bagpipe and Kit?
> Swear louder, swear louder, Tobias!

The air is of the type known as Handelian.

The other verse is extracted from an ode, written in the "Room," to Catalani, by an enthusiastic, "poetastic" admirer. It runs as follows:—

> Still didst thou smile, and warble still,
> E'en as the lark, so sweet, so shrill
> That sings unheeding any;
> Like hers, thy notes to Heav'n arise—
> Thou art a native of the skies,
> Angelic Catalani.

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Two little poems by Goethe, "Meeres Stille" and "Glückliche Fahrt," first published in Schiller's *Musenalmanach* for 1796, suggested music to Beethoven, Mendelssohn, and Schubert. The poems are as follows:—

MEERES STILLE.

Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche rings umher.

Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
Reget keine Welle sich

A profound stillness rules in the water; the ocean rests motionless; and the anxious mariner looks on a smooth sea round about him. No breeze in any quarter! Fearful quiet of death! Over the monstrous waste no billow stirs.

GLÜCKLICHE FAHRT.

Die Nebel zerreissen,
Der Himmel ist helle,
Und Æolus löset
Das ängstliche Band.
Es säuseln die Winde,

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Geschwinde! Geschwinde!
Es theilt sich die Welle,
Es naht sich die Ferne;
Schon seh' ich das Land!

The fog has lifted, the sky is clear, and the Wind-god looses the hesitant band. The winds sough, the mariner looks alive. Haste! Haste! The billows divide, the far-off grows near; already I see the land!

Beethoven's "Meeresstille und glückliche Fahrt," for four-part chorus and orchestra, Op. 112, was composed in 1815, performed at Vienna on December 25, 1815, and published in 1822. Schubert's song, "Meeresstille," was composed on June 21, 1815.

The translation, "Calm Sea and Happy Voyage," does not convey exactly the meaning of the original German. As Mr. Louis C. Elson says in his "History of German Song": "One of the strangest misnomers in all music has occurred with Mendelssohn's overture on the above subject. The English have translated it, 'A Calm Sea and Prosperous Voyage,' which leaves each auditor under the impression that a thoroughly joyous picture is being presented, while the words, 'Becalmed at Sea and Prosperous Voyage,' would present the tremendous contrast as the poet intended it."

Mendelssohn composed the music of the overture at Berlin in the

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summer of 1828. His sister Fanny, in a letter to Klingemann, dated June 18 of that year, wrote: "Felix is writing a great instrumental piece, 'Meeres Stille und glückliche Fahrt' after Goethe. It will be very worthy of him. He did not wish to make an overture with introduction, and has kept the whole in two contrasting pictures." Mendelssohn first saw the ocean in 1824 at Doberan on the Baltic. He wrote to his sister: "Sometimes it lies as smooth as a mirror, without waves, breakers, or noise; sometimes it is so wild and furious that I dare not go in." When he went to London the next year, the voyage was long and stormy. He wrote home: "I passed from one swoon to another, merely out of vexation at myself and everything on board the steamer, bitterly hating England and especially my 'Calm Sea' overture."*

* Thackeray described in "A Night's Pleasure" a singer whom he heard at the Cave of Harmony: "Mr. Hoff, a gentleman whom I remember to have seen exceedingly unwell on board a Gravesend steamer, began the following terrific ballad:—

"THE RED FLAG."

"Where the quivering lightning flings
His arrows from out the clouds,
And the howling tempest sings,
And whistles among the shrouds,
'Tis pleasant, 'tis pleasant to ride
Along the foaming brine—
Wilt be the Rover's bride?
Wilt follow him, lady mine?
Hurrah!
For the bonny, bonny brine!" etc.

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The first performance of the overture was a private one at Berlin, September 7, 1828, in the family dwelling-house. Mendelssohn conducted from manuscript. The overture was performed on December 1, 1832, at the Singakademie, Berlin, at a concert for the benefit of the Orchestra-Widows' Fund, and Mendelssohn again conducted from manuscript.

In 1834, from February to April, the composer rewrote the overture. He told Devrient by letter that he was about to change the whole allegro, and in May he wrote to Klingemann that the piece was then a wholly different one. The first performance of the revised version was at a subscription concert at the Gewandhaus, Leipsic, October 4, 1835, when Mendelssohn conducted.

The score was published in April, 1835, and the orchestral parts in July of the same year.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, two horns, three trumpets, one serpent (replaced as a rule by a bass tuba), kettledrums, and strings.

The introduction, Adagio, D major, 4-4, based mainly on a theme which appears later in the main body of the work, is a tone painting of a dead calm at sea. It ends with flute-calls, which have been variously interpreted by painstaking commentators. Reissmann calls the passage "the boatswain's whistle metamorphosed." "Are these calls

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'whistling for the wind,' the cry of some solitary sea-bird, or merely an eloquent expression of dead silence and solitude?"

The other tone picture is the voyage in a fair breeze, Molto allegro vivace, D major, 2-2, with a short coda, Allegro maestoso, D major 4-4, representing the coming into port, dropping anchor, and the salutes from ship and shore. A breeze springs up. Lively passage-work leads up to a climax, after which the first theme is given piano to wind instruments accompanied by strings, *piz.* The opening figure of the introduction is recognizable in the second portion of this theme. More passage-work leads to a repetition of the theme by the full orchestra fortissimo. A subsidiary theme, A major, is treated in imitation by the first violins and the basses. A series of trills leads to the entrance of the second theme, A major, in the violoncellos, later in the wood-wind, and this theme is a modification of the initial figure of the introduction. There are loud calls of horns and trumpets with drum-beats. The subsidiary and the second theme are much used in the free fantasia. The third section is abbreviated, and the second theme is dropped overboard. The coda is given over to the salutes, and the last three measures are supposed to depict the vessel coming up to the wharf.

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ADDENDUM. Programme Book No. 17, page 1250. Add to list of compositions by Richard Mandl, performed in Paris:—

Pianoforte quintet. March 9, 1895 (Mme. Helen, Hopekirk, pianist), Messrs. Houfflack, Sandré, Paulus, Lanchy; April 28, 1896, Messrs. Foerster, Viardot, Recht, Berkovits, De Bruyn.

Chanson Provençale from "Griselidis," with orchestra, March 9, 1895. Mme. Boidin-Puisais, singer.

Songs: "Oubli vient," "Chanson des Courlis," "Chanson de la dévoté Marquise," from "Légendes d'Amour," April 29, 1896. Mme. Boidin-Puisais, singer. The composer accompanied.

Romance for violin, March 18, 1897. Played by M. Recht-Sandor and accompanied by the composer.

Intermezzi (sous forme de Laendler) pour piano, violon, et violoncelle (MSS.). First performance, March 25, 1898, Messrs. Mandl, Herwegh, and Gurt. Performance repeated April 19, 1898, by the same players; April 26, 1898, by Messrs. Mandl, Bild, Gurt; May 19, 1899.

Marche Solennelle for two pianofortes, April 26, 1898, Messrs. Mandl and Reitlinger.

ERRATA. Programme Book No. 2, page 84. "He [Rachmaninoff] played in Boston at a concert of the Boston Symphony Orchestra, December 18, 1910." For 1910 read 1909. The same correction should be made in Programme Book No. 5, page 307, line 20.

Programme Book No. 13, page 989. In first footnote, for "Phur, Deemas," read "Phur, Delmas."

Programme Book No. 18, title-page. Sinigaglia's overture to Goldoni's comedy "Le Baruffe Chiozzotte" was performed in Boston for the first time at a "Pop" Concert led by Mr. Strube in Symphony Hall, May 3, 1909.

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SATURDAY EVENING, APRIL 29, at 8 o'clock

PROGRAMME

Beethoven . . . . . Overture, "Coriolanus"

Tschaikowsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

Wagner . . . . . "Good Friday Spell" from "Parsifal"

Wagner . . . . . Funeral Music from "Dusk of the Gods"

Wagner . . . . Prelude to "The Mastersingers of Nuremberg"

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   (*b*) When the Roses bloom - - - Reichardt
   (*c*) Fruehlingsglaube - - - Schubert
   (*d*) Fruehlingsnacht - - - Schumann
   (*e*) Sapphische Ode - - - Brahms
   (*f*) Botschaft - - - - - Brahms
   ALICE SOVEREIGN
2. (*a*) Nocturne in F-sharp major - - Chopin
   (*b*) Three preludes - - - - Chopin
   FRANK LA FORGE
3. (*a*) Wiegenlied - - - - R. Strauss
   (*b*) Heimliche Aufforderung - - R. Strauss
   (*c*) But lately in Dance - - - Arensky
   (*d*) Lilacs - - - - - Rachmaninoff
   (*e*) Floods of Spring - - - Rachmaninoff
   ALICE SOVEREIGN
4. Polonaise, Op. 53 - - - - Chopin
   FRANK LA FORGE
5. (*a*) Irish Folk-song - - - Arthur Foote
   (*b*) Roses in Winter (written for Miss Sovereign) - - - Arthur Foote
   (*c*) Expectancy - - - Frank La Forge
   (*d*) Vor einem Crucifix (written for Miss Sovereign) - - Frank La Forge
   (*e*) Take, O take, those lips away, Frank La Forge
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FRIDAY AFTERNOON, APRIL 28

AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 29

AT 8.00 O'CLOCK

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PROGRAMME

Beethoven . . . . . Overture to "Coriolanus," Op. 62

Tschaikowsky . . Symphony No. 6, "Pathetic," in B minor, Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Wagner . . . . . "Good Friday Spell" from "Parsifal"

Wagner . . . . . Funeral Music from "Dusk of the Gods"

Wagner . . . . Prelude to "The Mastersingers of Nuremberg"

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Overture to "Coriolanus," Op. 62 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The original manuscript of the overture bears this inscription: "Overtura (zum Trauerspiel Coriolan) composta da L. v. Beethoven, 1807." The words in parenthesis are crossed out. The overture was published in 1808: "Ouverture de Coriolan, Tragédie de M. de Collin, etc., composée et dediée à Monsieur de Collin, etc." The other compositions of 1807 were the first Mass in C, the overture to "Leonore-Fidelio," No. 1, which was published as Op. 138, the Fifth Symphony, the ariette, "In questa tomba," the violin concerto changed into a pianoforte concerto, and probably the 'cello sonata, Op. 69.

The tragedy by Heinrich Joseph von Collin was produced November 24, 1802, with entr'actes arranged from Mozart's music to "Idomeneo" by the Abbé Stadler. It was afterward revived with Lange as the hero and played often until March 3, 1805. From that date to the end of October, 1809, there was only one performance of the tragedy, and that was on April 24, 1807. Thayer concludes that the overture was not written for this performance, because the overture had been played at two concerts in March. These concerts were at the palace of Prince Lobkowitz in Vienna, and only pieces by Beethoven were performed, the first four symphonies, the "Coriolanus" overture, a pianoforte concerto, and airs from "Fidelio." The overture was criticised most favorably in the *Journal des Luxus und der Moden* and Cotta's *Morgenblatt* as a "new work." A correspondent of the *Allgemeine Musik Zeitung* wrote: "According to the inscription, the overture was intended for Collin's 'Coriolanus.'"

Thayer adds: "How nobly Beethoven comprehended the character of Coriolanus has long been known; but how wonderfully the overture fits in the play can be judged properly only by those who have read

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Collin's nearly forgotten play," and he says in a footnote: "The author, from boyhood a reader of Shakespeare's 'Coriolanus,' remembers well the dissatisfaction he experienced when he first heard Beethoven's overture; it did not seem to him to fit the subject. When he read Collin's play, his discontent turned into wonder."

Beethoven knew the Coriolanus presented by Plutarch as well as the Coriolanus of Shakespeare and von Collin. One might say that the character of Coriolanus was in certain ways sympathetic to him; and some may wonder at Thayer's dissatisfaction. Wagner had no thought of von Collin, when he wrote:—

"If we recall to mind the impression made upon us by the figure of Coriolanus in Shakespeare's drama, and from all the details of the complicated plot first single that which lingered with us through its bearing on the principal character, we shall see one solitary shape loom forth: the defiant Coriolanus in conflict with his inmost voice, that voice which only speaks the more unsilenceably when issuing from his mother's mouth; and of the dramatic development there will remain but that voice's victory over pride, the breaking of the stubbornness of a nature strong beyond all bounds. For his drama Beethoven chooses nothing but these two chief motives, which make us feel more surely than all abstract exposition the inmost essence of that pair of characters. Then if we devoutly follow the movement developing solely from the opposition of these two motives in strict accordance with their musical character, and allow in turn the purely musical detail to work upon us—the lights and shades, the meetings and partings of these two motives—we shall at like time be following the course of

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* * *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

It is in one movement, Allegro con brio, in C minor, 4-4 as written, alla breve as played. It begins with a succession of three long-held fortissimo C's in the strings, each one of which is followed by a resounding chord in the full orchestra. The agitated first theme in C minor soon gives place to the second lyrically passionate theme in E-flat major. The development of this theme is also short. The free fantasia is practically passage-work on the conclusion theme. The tendency to shorten the academic sonata form is seen also in the third part, or recapitulation. The first theme returns in F minor with curtailed development. The second theme is now in C major. The coda begins with this theme; passage-work follows; there is a repetition of the C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death.

Wagner believed the overture to be a tone picture of the scene in the Volscian camp, before the gates of Rome, between Coriolanus, Volumnia, and Virgilia, ending with the death of the hero.

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The overture was played in Boston, April 19, 1851, at a concert given in the Melodeon by C. C. Perkins, and the programme stated that the performance was the first in America. Mr. Perkins's second symphony was played at this concert, and Adelaide Phillipps, Messrs. Kreissmann, August and Wulf Fries, and Mr. Perabeau (*sic*) were the soloists.

***

The late Hugo Wolf insisted in one of his contributions to the Vienna press that audiences should applaud only where applause is appropriate,—"after vociferous endings, after pieces of a lively, festive, warlike, heroic character, but not after such a work as Beethoven's 'Coriolanus.'" He portrays the average hearer during the performance of the overture, who sees with staring eyes, as in a magic looking-glass, the mighty shade of Coriolanus pass slowly by him; tears fall from the hearer's eyes, his heart throbs, his breath stops, he is as one in a cataleptic trance; but, as soon as the last note is sounded, he is again jovially disposed, and he chatters and criticises and applauds. And Wolf cries out: "You have not looked in the magic glass: you have seen nothing, heard nothing, felt nothing, understood nothing—nothing, nothing, absolutely nothing." (See Ernst Decsey's "Hugo Wolf," vol. i. p. 84. Leipsic and Berlin, 1903.)

CORIOLANUS MUSIC.

Overture and incidental music to Shakespeare's tragedy by Friedrich Ludwig Seidel, October 6, 1811, at the Royal National Theatre, Berlin. This music was not published.

Incidental music by Sir A. C. Mackenzie for Sir Henry Irving's revival of the tragedy at the Lyceum, London, in April, 1901.

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Dramatic scene, F. Lux.

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Symphony No. 6, in B minor, "Pathetic," Op. 74.

Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it and destroyed it before he began the orchestration. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

* * *

The first mention of the Sixth Symphony is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without

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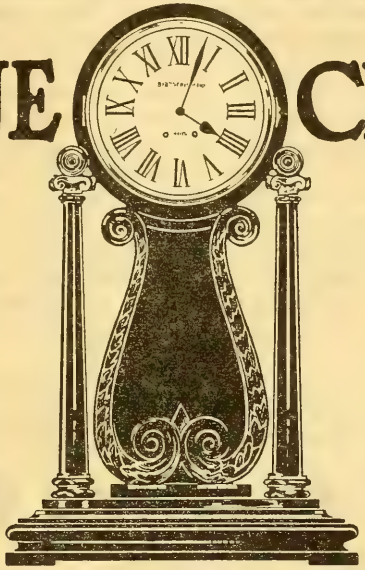
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true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was

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at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will

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seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me, all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tschaikowsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kaschkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kaschkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at St. Petersburg in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from

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Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

***

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an

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old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of

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Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

***

What was the programme in Tschaikowsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

***

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the trans-

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ports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and other played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tschaikowsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not love Tschaikowsky, call him a barbarian, a savage. They are like Danfodio, who attempted

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to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tschaikowsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tschaikowsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"*

* Compare Walt Whitman's "Beat! Beat! Drums!" [published in his "Drum-Taps" (New York, 1865).

I.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

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This battle-drunk, delirious movement must perforce precede the mighty wail.

The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings.

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'He will awake no more, oh, nevermore!—
Within the twilight chamber spreads apace
The shadow of white death.'

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

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"As the musician strays into the darkness and into the miserable oblivion of death, . . . Tschaikowsky reaches the full despair of those other lines:—

'We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.'

With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains, the white radiance of eternity,' even so Tschaikowsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

***

Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral music. Consolation in Tears." The first section is a larghetto in F minor, but an allegretto in F major follows.

***

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907, November 14, 1908.

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The *Charfreitagszauber* (Good Friday Spell) is at the end of Scene 1 of Act III. Gurnemanz, now a very old man, is living as a hermit in a rude hut at the edge of a forest. The scene represents a meadow dotted with flowers. Gurnemanz comes out of the hut at the left, for he has heard a groaning, as from a beast in pain. He finds Kundry half-dead, in lethargic sleep. He awakens her, and she can say only: "To serve! To serve!" She goes for water, and, while she is kneeling by a spring, she sees some one coming by a forest road. 'Tis a knight, clad in black armor, with visor down, who holds the sacred spear and a buckler. He says nothing at first, not even in reply to the old man, until the latter reminds him that it is Good Friday. Then he plants the spear in the ground, raises his visor, takes off the helmet, and prays before the lance. Gurnemanz recognizes the fool whom he had rudely dismissed from the temple. Parsifal knows him, and tells him vaguely of his wanderings. Now he is in search of a lamentation that he once heard without understanding. There is sore need of his presence, Gurnemanz replies, for Titurel has died, Amfortas will not perform the duties of Grail-warder, and the holy vessel is no more revealed. "And it is I," cries Parsifal, "who caused all this distress."

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He is about to faint, but Gurnemanz supports him and guides him toward the spring. Kundry washes the feet of Parsifal, anoints them with precious oil, and wipes them with the hairs of her head. Gurnemanz puts water on his forehead, blesses him, and salutes him king. Parsifal baptizes Kundry, and then he looks with delight at the forest and the meadow.

(We use here the translation of Wagner's text that has been published in the Programme Books of these concerts.)

PARSIFAL: How fair the meadow seems to-day! I have, indeed, met with prodigious flowers, that wound themselves yearningly round me up to my head; yet never have I seen stalks, blossoms, and flowers so tender and delicate, nor have they had so childlike-sweet a perfume, nor spoken so lovingly to me.

GURNEMANZ: That is Good Friday's spell, sir.

PARSIFAL: O woe, the highest day of grief! Now should, meseems, all that blooms, that breathes, that lives and lives again, do nought but mourn, alas! and weep?

GURNEMANZ: Thou seest, it is not so. 'Tis the sinner's repentant tears that have to-day besprinkled field and meadow with holy dew; 'tis this has made them so to thrive. Now all creation rejoices on the Saviour's sweet traces, and vows its prayer to Him. Himself upon the cross it cannot behold; so it looks up to redeemed Man; he feels himself free from the terror and horror of sin, clean and whole through God's love-sacrifice. Now, the stalks and flowers in the meadow notice this, that the foot of Man does not tread them down to-day, but that, as God, with heavenly patience, took compassion on and suffered for him, so, too, does Man, with pious graciousness, spare them with gentle step. Therefore does all creation that now blooms, and soon shall die, give thanks, while Nature, freed from sin, to-day doth earn her day of innocence.

Kundry has slowly raised her head, and, with face bathed in tears, looks at Parsifal. "You weep," says Parsifal. "See, the meadow smiles." He kisses her on the forehead, and thus the first act of his mission as redeemer is accomplished. And now bells sound mournfully from afar. Gurnemanz and Kundry robe Parsifal, and they set out for Montsalvat.

When Gurnemanz blesses Parsifal and salutes him king, trumpets, horns, and trombones play the Parsifal-motive, which is developed

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into an imposing period, and ends with the Grail theme intoned by the whole orchestra fortissimo. A series of chords leads to the motives of Baptism and Faith.

When Parsifal turns slowly toward the meadow, a hymn of tender thanksgiving arises from the orchestra. The melody is played by oboe and flute, while muted strings sustain. In the development of this theme occur several figures and motives,—Kundry's sigh, the Holy Supper, the spear, the Grail harmonies, the complaint of the flower-girls, which are all finally absorbed in the Good Friday melody. This pastoral is interrupted suddenly by the distant sound of bells.

***

It is certain that Wagner's head was full of "Parsifal" in the fifties. Even when he was at work on "Tristan," he thought of introducing Parsifal in the third act.

His first sketch of the drama was in 1857, and it was in this year, not in 1852, that he composed, or at least sketched, the "Good Friday Spell." For Wagner told Tappert in 1877 that in the fifties, when in Zürich, he took possession of a charming new house, and was inspired by the beautiful spring weather to write the sketch of this music. A letter to Tichatschek, the tenor, establishes 1857 as the year. The account given in Maurice Kufferath's "Parsifal" (Paris, 1890)—the

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most valuable contribution to the literature of "Parsifal"—is as follows: Otto Wesendonck in 1857 purchased a little property on a ride not far from their villa near Zürich, and offered Wagner a tenancy thereof for life.* (The Wesendoncks, Mr. Ellis tells us, did not get into their villa before August of that year.) Wagner and his wife Minna moved into the "Asyl" late in April, not early in April, as Kufferath says. "There, on Good Friday, in an hour of deep poetic revery, he remembered the story of Parsifal and the touching episode, told both by Chrétien de Troies and Wolfram von Eschenbach, of the knight meeting the pilgrims on Good Friday. And on that day, as he said later, he heard this sigh of the most profound pity which once broke forth from the cross on Golgotha, and this time came from his own breast. In a few hours he wrote the tenderly emotional verses which he put later into the mouth of Gurnemanz. They explain the charm of Good Friday, the day of universal repentance and of universal pardon, when nature appears most beautiful, when herb and flower, bedewed by the sinner's tears, holy dew, raise their heads, when every creature aspires to the Redeemer and trembles with joy in the presence of the purified man. 'Parsifal' was conceived at that

* After the Wesendoncks left the Green Hill, the next proprietors pulled down this cottage, known as 'Asyl."



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moment. Wagner sketched rapidly some days later a drama of which the idea of pity was the central motive, with the principal figure of Parsifal, now at once the hero of renunciation and compassion. According to Mr. H. S. Chamberlain this sketch contained not only important scenes of the drama as it exists to-day, but also fragments of musical motives. It should be observed that this sketch was made before the poem of 'Tristan and Isolde' was completed, for on August 25, 1857, Wagner told some friends that he did not then know how he should work out the third act of 'Tristan': he had taken out Parsifal, to make him the chief figure of another drama, and therefore he was obliged to invent another ending for 'Tristan.'" As soon as he had finished the sketch of "Parsifal," he worked on "Siegfried," finished the second act, and then took up the sketch of "Tristan," with which he was busied for nearly two years.

In Wolfram's poem, probably dictated in the early years of the thirteenth century and published in 1477, Parsifal meets an old knight and his wife tramping barefooted through the snow on a pilgrimage to a hermit's dwelling. They rebuke Parsifal for not remembering the holy day:—

Knowest thou not the day, sweet youth?
'Tis holy Friday, in good sooth,
When all bewail their guilt.

* * *

The "Good Friday Spell" was first played in Boston on February 16, 1884, at a concert of the Boston Symphony Orchestra.

For notes concerning the first performances of "Parsifal" at Bayreuth and performances of "Parsifal" in concert halls and opera houses of Boston, see the Programme Book of the Boston Symphony Orchestra for April 14, 15, 1911, pp. 1615, 1634–1636.

"Funeral Music," from "Dusk of the Gods," Act III., Scene 2

Richard Wagner

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-motive* which are associated with the hero or with the Volsung race.

These motives are named by Mr. W. F. Apthorp in the following order:—

"I. The Volsung Motive (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The Death-Motive (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The Motive of the Volsungs' Heroism (slow and stately, in tubas and horns).

"IV. The Motive of Sympathy* (worked up in imitation in wood-wind and horns), merging soon into:—

* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of *Die Walküre*.

"V. The Love-Motive (in the oboe).

"(The bass under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinet, bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The Sword-Motive (in the trumpet).

"VII. The Motive of Glorification in Death (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The Siegfried-Motive (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The Motive of Siegfried the Hero (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The Brünnhilde-Motive (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name."*

"Dusk of the Gods" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedericke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Gutrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Wellgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted. The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The first performance in Boston was at the Boston Theatre on April 5, 1889. The cast was as follows: Siegfried, Paul Kalisch; Gunther, Joseph Beck; Hagen, Emil Fischer; Brünnhilde, Lilli Lehmann; Gutrune, Louise Meisslinger; The Rhine Daughters, Sophie Traubmann, Felicie Kaschoska, Hedwig Reil. Anton Seidl conducted.

The original text of "Götterdämmerung" was written in 1848, and the title was "Siegfrieds Tod." This text was remodelled before 1855. The score was completed in 1874.

This funeral march music entitled "Siegfried's Death" was played in Boston by Theodore Thomas' Orchestra as early as February 19, 1877.

* See towards the end of the notice of "Brünnhilde's dying speech."

Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year, and the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

Part I.

Prelude to "Die Meistersinger zu Nürnberg" (new) . . . . *Wagner*

"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra . . . . . *Weissheimer*

Sung by Mr. Rübsamen.

Concerto in A major (No. 2) for Piano . . . . . *Liszt*

Mr. v. Bülow.

"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra . . . . . *Weissheimer*

Part II.

"Ritter Toggenburg," Symphony in one movement (five sections) . . . . . *Weissheimer*

Chorus, "Trocknet nicht" . . . . . *Weissheimer*

Chorus, "Frühlingslied" . . . . . *Weissheimer*

The duet sung by Miss Lessiak and Mr. John.

Overture to the opera "Tannhäuser" . . . . . *Wagner*

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Leipsic, in the Gewandhaus (November 24, 1862), at a concert for the orchestral Pension Fund led by Karl Reinecke; at Vienna, December 26, 1862 (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Weimar (January 1, 1863), at a court concert led by Eduard Lassen, Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corpora-

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

tion. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

***

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

***

The score and orchestral parts were published in February, 1866.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Theodore Thomas' Orchestra played the Prelude in Boston on December 4, 1871.

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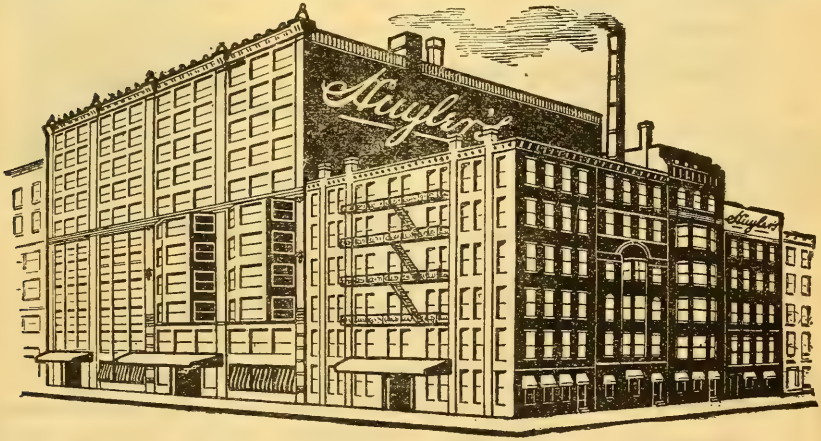
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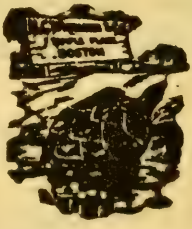
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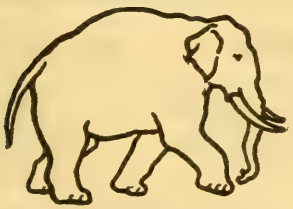
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SUNDRY NOTES.

Two concerts were given in aid of the Pension Fund of the orchestra. At the first concert, March 12, 1911, in Symphony Hall, Mr. Florencio Constantino, tenor, gave his services with the permission of Mr. Russell, director of the Boston Opera Company. The programme was as follows: Liszt, "Les Préludes"; Puccini, Aria from "The Girl of the Golden West" (Mr. Constantino); Wagner, Overture to "Tannhäuser"; Tschaikowsky, Suite for orchestra, "Nut-cracker"; Ponchielli, Aria, "Cielo e mare," from "La Gioconda" (Mr. Constantino); Nicolai, Overture to "The Merry Wives of Windsor"; Johann Strauss, "The Beautiful Blue Danube" (waltz, with the male chorus of the Cecilia Society). The second concert was in Symphony Hall on April 9, 1911. Mr. Josef Hofmann, pianist, gave his services. The programme was as follows: Beethoven, Overture to "Egmont"; Beethoven, Concerto in G major, No. 4, for pianoforte and orchestra; Wagner, Overture to "The Flying Dutchman," Bacchanale from "Tannhäuser," "Ride of the Valkyries," "Waldweben," Overture to "Rienzi."

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The Boston Symphony Orchestra in connection with the Cecilia Society gave three concerts, conducted by Mr. Fiedler: (1) December 1, 1910, Bantock's "Omar Khayyam," Part I. (first time in Boston). Solo singers, Miss Margaret Keyes, George Harris, Jr., Robert Maitland.** Mr. John P. Marshall was organist. (2) February 16, 1911, Pierné's "Children's Crusade. Solo singers, Mmes. Corinne Rider-Kelsey, Edith Chapman Goold, Frances Dunton Brown, and Messrs. Edmond Clément, Claude Cunningham, Earl Cartwright. The Four Women, Mrs. Alice Bates Rice, Miss Laura F. Eaton, Mrs. Bertha Cushing Child, Mrs. Emily Wentworth Carter. Chorus of Somerville school children, trained by Mr. S. Henry Hadley. Mr. Malcolm Lang was the organist. (3) April 14, 1911, Bach's Passion Music according to Matthew. Solo singers, Mmes. Marie Zimmerman, Alice Bates Rice, Janet Spencer, and Messrs. George Hamlin, David Bispham, Earl Cartwright. A chorus of boys from Emmanuel Church, trained by Mr. Weston S. Gale, assisted. Mr. Malcolm Lang was the pianist, and Mr. John P. Marshall was the organist.

Mr. Heinrich Warnke † played the solo violoncello part and Mr. Émile Férir † the solo viola part in the performance of Strauss' "Don Quixote," February 18, 1911.

Mr. John P. Marshall was the organist in all performances of works in which the organ was employed. He played the harpsichord in the performance of Bach's Brandenburg Concerto, No. 3, October 22, 1911.

When the Celesta was used, it was played by Mr. R. Nagel.†

The pianoforte accompaniment of Wally's air from Catalani's "La Wally," sung on April 8, 1911, by Carolina White, was played by her husband, Mr. Paul Longone.

Hadley's "Culprit Fay," Chadwick's Suite Symphonique, and Curry's "Atala" were conducted respectively by the composers.

Addendum.

Mandl's Compositions played in Paris (p. 1250), p. 1741.

Errata.

Haydn's Symphony (B. & H., No. 1), page 1099, corrected on page 1225.

Rachmaninoff's Symphony No. 2. Statement on page 78 is corrected on page 1225; statement on pages 84 and 307 is corrected on page 1741.

Programme Book No. 13, page 989. In first foot-note for "Deemas" read "Delmas."

Programme Book No. 18. Statement on title-page with reference to Sinigaglia's overture, "Le Baruffe Chiozzotte," is corrected on page 1741.

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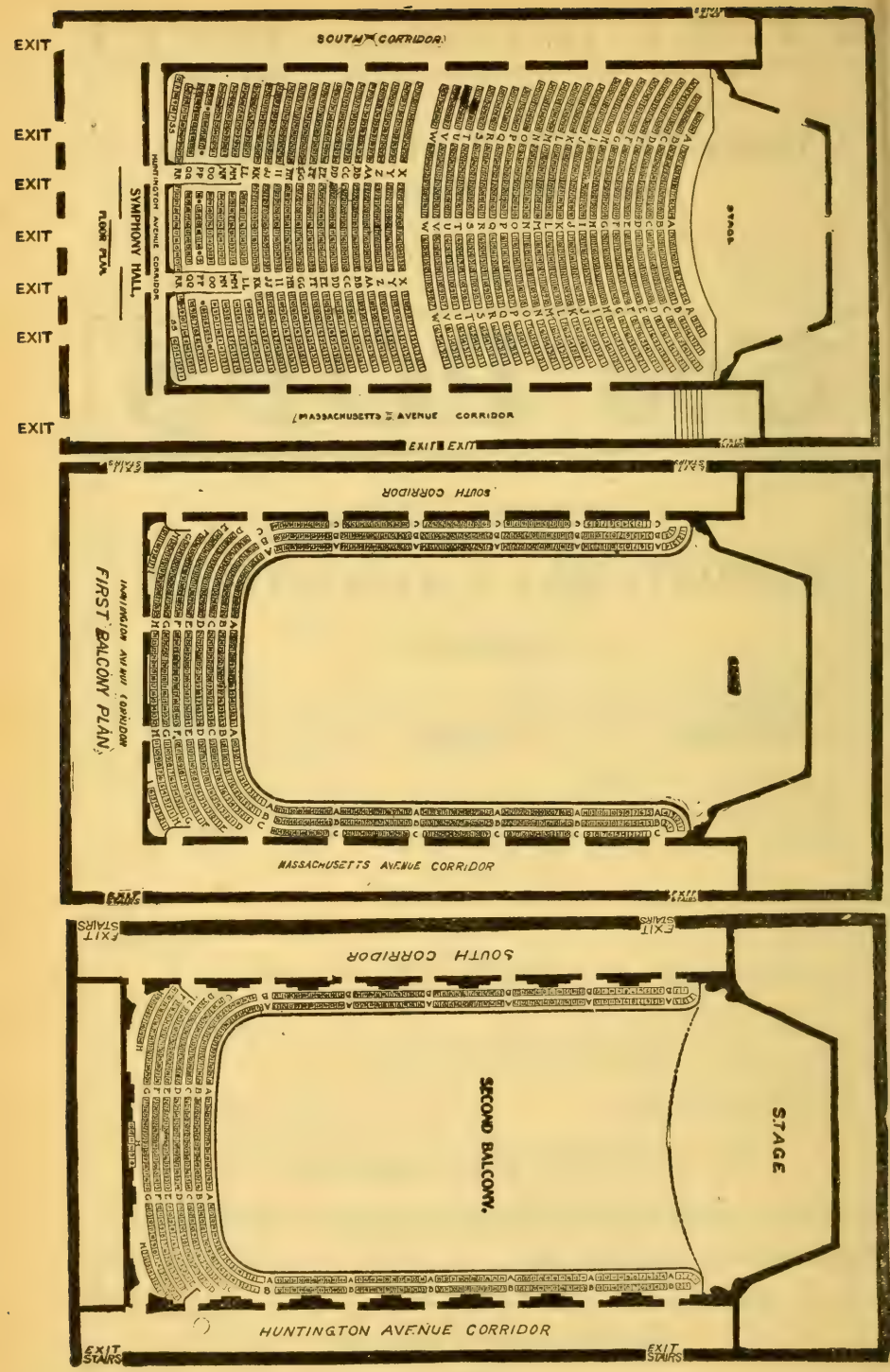
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